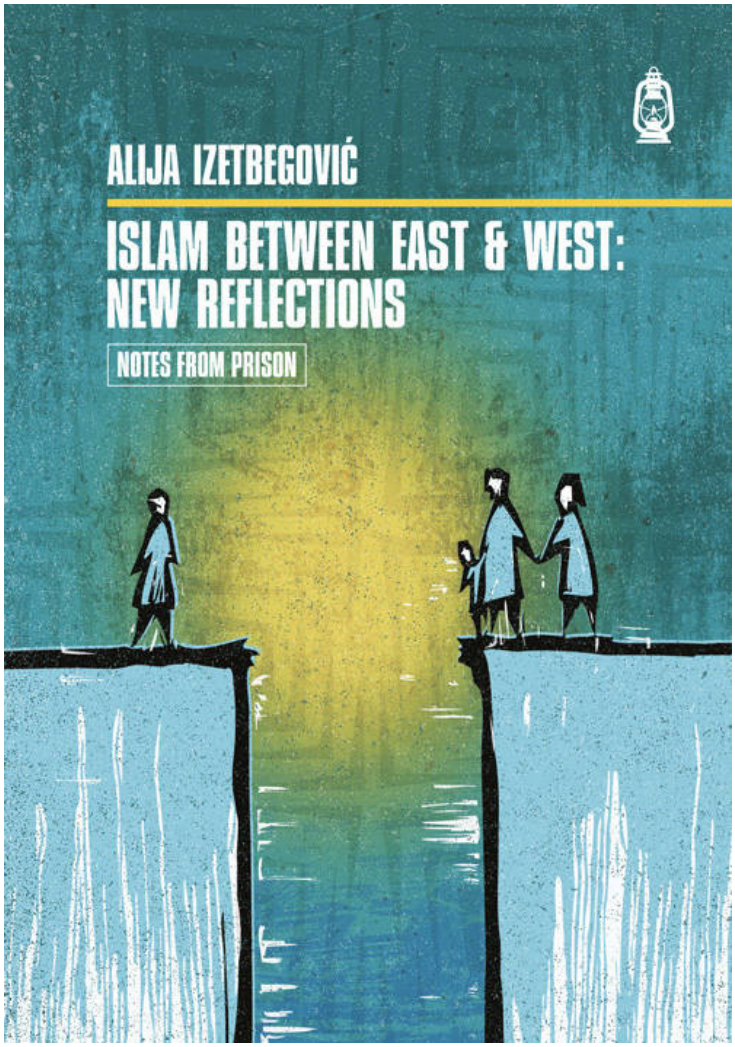
ALIJA IZETBEGOVIĆ

ISLAM BETWEEN EAST & WEST: NEW REFLECTIONS

NOTES FROM PRISON



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Revised and edited by

SHARIF H. BANNA

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Islam Between East and West: New Reflections

By Alija Izetbegović

Revised and edited by Sharif H. Banna

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Contents

Foreword—7

Preface—14

Islam Between East and West: New Reflections—21

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Foreword

BY SHARIF H.BANNA

> “When I lose the reasons to live, I shall die. Life has a purpose in itself and on its own. It becomes visible once life has lost all its outer sense: youth, beauty, health, freedom. We then see that the beauty of life is not in these desirable yet impermanent values, but rather in life itself! I have no hatred but I do have bitterness.” (Alija Izetbegović)

Alija Izetbegović (1925 – 2003) was a hugely important personality who left a legacy of ideas, leadership and conflict resolution. Dubbed the ‘wise king’, he was the first President of Bosnia and Herzegovina. He was an intellectual, a statesman and a leader who guided his nation out of war and destruction. His intellectual depth, ethical integrity and wise leadership are unparalleled among modern world political leaders.

On the occasion of the 25th anniversary of the Srebrenica genocide, where on the 11th of July 1995 and in the days that followed more than 8,000 innocent lives, mainly men and boys, were slaughtered in the bloodiest period of the Bosninan War (1992-1995) and with the rise of racism, xenophobia, anti-Semitism and Islamophobia in many parts of the world, re-connecting with the legacy and works of Alija Izetbegović’s life will guide us through lessons of history in resisting hatred and bigotry and pursuing the path of freedom, equality and justice for all. Humans have the potential to do immense good and also have the capacity to unleash much evil and harm. Izetbegović’s greatest legacy for me is how a man strove for the dignity and freedom of his people but never lost sight of the ethical and moral imperative. He reminded his nation: “We won’t seek our future in the past. We won’t run after grudge and revenge.”

He was an embodiment of the best of the East and the West and sought to carve a middle ground of mutual recognition, co-operation and self-criticism. There was a critical sense of detachment in his methodological approach. In the West, he defended Islam; in Muslim countries, he defended the West. In the West, he was an easterner; in the East, a westerner – but in both, he was a Muslim.

His intellectual legacy is of paramount significance for those navigating

faith paradigms and religious belief in the modern era. Izetbegović criticizes the “all-encompassing dualism” of the human world, exemplified by the “insurmountable” conflicts between spirit and body, and religion and science. Exploring man’s capability to overcome this contradiction, he finds that Islam dictates first the understanding and acceptance of this “primeval” dualism of the world, and then to overcome it: “Islam means the call to create a man harmonious in his soul and body and a society whose laws and socio-political institutions will maintain and not violate this harmony.” Izetbegović argues that Islam is, and should be, a “permanent searching through history” for a state of “inward and outward balance.”

Reflecting on Izetbegović’s statesmanship, the former leader of the British political party, the Liberal Democrats, Lord Ashdown who was involved in the peace negotiations writes:

“I first met Alija Izetbegović in July 1992. I met him regularly during the war years, frequently in the shell-battered presidency building in Sarajevo. Since May 2002, when I began my work as the International Community’s High Representative for Bosnia-Herzegovina, I have asked him for help as one of the key figures in this country’s fitful reconstruction. That request was never denied. We did not always agree, but I know that he was committed to the peaceful reconstruction of a Bosnia-Herzegovina which could be part of Europe and in which all its citizens could feel at home.

He was tough, scholarly and serious. He lived a simple life and he had little of the opportunistic charm or coarse joviality that are hallmarks of political operators in the Balkans and elsewhere.

Izetbegović, of all the leaders I dealt with during the war, was a man who conveyed only angst when confronted by the tragedy of conflict in Bosnia-Herzegovina - he was devoid of the cynicism or vanity that marked other war leaders. History will no doubt say that not all his decisions were right, but more than anybody else he was responsible for the fact that Bosnia-Herzegovina survived.”

A sense of mission clearly drove Izetbegović: “I would sacrifice peace in order to win sovereignty for Bosnia,” he said early in his presidency, “but for that peace in Bosnia, I would not sacrifice sovereignty.”

Through his ideas, he addressed not only the Muslims in Bosnia and Herzegovina, but across the world. He is the author of several books, most notably *Islam Between East and West, Memoirs* and *My Escape to Freedom*,

also published as *Notes from Prison*.

This series entitled *Notes from Prison* has a special context and story.

When Alija Izetbegović was imprisoned to serve his fourteen year sentence, he began to keep notes – reflections on life and destiny, on religion and politics, on the works he had read and their authors, and on the many other things that came to his mind as he spent some two thousand days and nights in prison. These notes finally amounted to thirteen A5 exercise books of minute, deliberately illegible script, which would be published in late 1999 with the title *My Escape to Freedom* and also published as *Notes from Prison*. Izetbegović's notes shed considerable light on his personality, in all its complexity. The notes are deeply philosophical, reflective and universal in value. They provide a glimpse into the extraordinary mind and spirit of Izetbegović.

Professor Enes Karić, wrote in his review of the book that: "It was impossible to read the book without becoming aware of the importance of Alija Izetbegović's intellectual, spiritual and political biography, for these notes, written while serving his prison sentence, fill many gaps in the mosaic that constitutes the intellectual biography of an outstanding figure, one who had a major impact on the final decade of the twentieth century." Karić also observed that *Notes from Prison* is "in fact a refusal to allow the spirit to be quenched, and thus a way in which its author transcended the harsh reality of prison, becoming a quest for human freedom. It is in this blend of the personal and the universal that the importance of Izetbegović's writings is to be found."

This special edition of *Notes from Prison* is unique in three ways:

Firstly, Izetbegović jotted his notes in a unique format, assigning to each note a number. But when he published his notes, he chose not to publish all the notes and hence in the original version of the book has missing numbers. In this edition, we removed the numbers and focused on the notes which were kept in.

Secondly, Izetbegović published the notes as one book but here for the first time we are publishing the notes as a set of eight small books forming the *Notes from Prison* series; each book is dedicated to his chapters on a particular topic. We have turned each chapter into a small book and also re-arranged the Appendix to constitute the eighth book. We have also included a short biography of Alija Izetbegović as the first title in the series.

Lastly, we have decided to produce the *Notes from Prison* series as a box set as well as a series of independent titles. The full set includes the following titles, some of which have also been revised and edited:

1. Alija Izetbegović: A Short Biography
2. On Life, People and Freedom
3. On Religion and Morality
4. **Political Musings**
5. Islam Between East and West: New Reflections
6. On Communism and Nazism
7. Islam, History and Other Observations
8. From My Children's Letters

I am indebted to Bakir Izetbegović, the former President of Bosnia and Herzegovina and son of Alija Izetbegović, for his support. My gratitude also extends to Bakir Sadovic, former Ambassador of Bosnia and Herzegovina to the Republic of Turkey, for all his advice and assistance. He served as President Alija Izetbegović's personal assistant and accompanied him on many of his international travels. I benefited significantly from his insights during our long conversations in Ankara every time I used to visit him.

It is through mutual co-operation, sharing of ideas underpinned by human goodness and reigniting our individual and collective ethical and moral consciousness that we can dream of a brighter future for our future generations.

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Preface

BY ALIJA IZETBEGOVIĆ

What the reader is about to embark upon (and perhaps read) is my escape to freedom.

To my regret, this, of course, was not a real escape, but I wish it were. This was the only possible escape from the Foca prison, with its high walls and iron bars-an escape of mind and thought. Had I been able to escape, I would have given preference to the real, physical escape.

I also assume that the readers would rather hear an exciting story of a prisoner's escape from a well-guarded prison rather than read my thoughts and musings on issues in politics and philosophy.

I could not speak, but I could think, and I decided to use that possibility to the maximum. At first I had silent discussions on all kinds of things and I commented on the books I was reading and the events taking place outside. I then started taking notes, secretly at first, but I then became quite "arrogant". I sat, read and wrote. Thus, 13 little notebooks came about, in an A5 format, written in the smallest script and deliberately illegible, so that Mirsada, my typist, went into torment to copy them. I want to thank her for her patience in deciphering my codes. In those notes, "dangerous" words such as religion, Islam, communism, freedom, democracy and authority were replaced by other words that only I knew, words that years later even I found strange and hardly understandable.

For almost the entire first year I wrote nothing, I could not write. That was the year of investigation, trial and adjustment. I think that the first notes were made. In 1984, and then notes continued every day for almost five years. As I can see, the last one is marked 3676 and dated 30 September 1988. At the time I was still facing almost 13 years in prison, and death seemed to be my only hope. I kept this hope well hidden, like a big secret that only I knew, a secret that they could not take away from me.

The value of these thoughts, therefore, is not in the thoughts themselves, but rather in the circumstances they were written in. On this side of the wall there was the total silence of the prison, and on the outside there were inklings of a tempest that was to become a hurricane in 1988, that would

crush the Berlin Wall, sweep away Honecker and Ceausescu, destroy the Warsaw Treaty and shake the Soviet Union and Yugoslavia. I had an almost physical sensation of the passage of time and its phases changing right before my eyes.

It was a time of radical revision of thought and belief, following the disastrous experiences of communist governments of the European East. The world was going through an immense transformation that was to change the lives of millions of people and turn the flow of history in a different direction. The world that had been bipolar for a long time became unipolar. I do not know if that is good, but it did happen.

In addition to bookbinders glue, those well over 2,000 days were the only things keeping together these scattered thoughts. They are, to an extent, a comment on key events made by a man who was prevented from taking part in them, but who had plenty of time to follow them and to give his own judgments-however right or wrong.

These are thoughts on freedom, the physical and the inner, on life and destiny, on people and events, on books read and their authors, on imagined, unwritten letters to my children-in other words, on everything that could have crossed a prisoner's mind during those long 2,000 days (and nights).

While writing, I marked the notes 1, 2 and 3. Notes marked number 1 were some general thoughts that seemed to me, at the time, to be on life, people and freedom. In want of a better name, I gave them the same title now. Number 2 was some facts and opinions of others that I would have, had there been an opportunity, indicated to my son Bakir, with a desire that he should read them and know them. I used to do that quite often when I was free. This chapter was, in a way, a series of unwritten letters to my son. Number 3 was everything I would have added to my book "Islam Between East and West" if I had written it then. Just a reminder, facts and ideas of this book are grouped around one basic thought, forming what I call, "the third way theory."

While preparing the final version of the manuscript, I moved thoughts on religion, politics and communism from Chapter 1 to separate chapters (2, 3 and 5), and I moved notes on Islam out of "number 2" (Chapter 6). The Appendix was added later. It is a collection of parts of almost 1,500 letters that I received from my children while I was in prison. If literature was my

intellectual escape to freedom, those letters were my emotional escape. I am not certain if my children knew or if they ever will know what they meant to me.

When I read them, I felt not only as a free man, but also as a person upon whom God had bestowed all the riches of this world. That is why I took the liberty of publishing them in the Appendix [published in this series under the title ‘From My Children’s Letters’]. It seemed to me that some of their sentences gave a good picture of the time and the circumstances, of thoughts and atmosphere in the family of a political prisoner and, of course, a little something on their authors.

When I started working on the manuscript more than ten years later, my intention was to transform it into a consistent, complete text. Unfortunately, I did not get much further from the original arrangement I had made in prison (the “three stacks,” as I called them). I felt that I did not have the time, and perhaps nothing better could be made from the material available. So, I give the readers my manuscript almost raw, the way it was produced.

Perhaps I could tell you a story related to these notebooks, since it is an illustration of the prison atmosphere. Whenever I finished a notebook, I never left it in my own locker. I deposited it with a colleague - a prisoner convicted for murder. Thus, only one notebook, the one being “worked on” could be confiscated at any one time. The prison authorities, in fact, searched our lockers looking for “dangerous things.” Dangerous things were weapons and manuscripts. Everyone was equally subject to searches, only some of us were “more equal.”

My friend’s locker - for he was a peasant - was merely looked at. Towards the end of my imprisonment, another friend from prison, Veselin K., convicted for forgery, carried ten of these notebooks outside in a chess box. When he delivered the package to my children, he refused to take any money. People whom we call criminals sometimes enjoy certain popularity, even liking. The reason is that they usually know what real comradeship is, and they are willing to take chances. So-called “nice people” often lack these qualities.

My son Bakir went through the entire manuscript before the final editing. I am grateful for his patience and numerous useful suggestions. This is all. All I have left to say is that within each chapter, the notes are presented chronologically.

Alija Izetbegović
Sarajevo
15 September 1998

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Islam Between East and West: New Reflections

For the reader who has never come across the book “Islam Between East and West”, for a better orientation and understanding of the notes that follow, I will briefly present its contents. The main theses are: there are only three perceptions of the world, and there can be no more: the religious one, the materialistic one and the Islamic one. The Quran tells us that everything has been created in pairs. Man is a dual being: body and soul. The body is nothing but “the bearer of the spirit.” The bearer has evolved, consequently, it has its history, while the soul has not, it was inspired by God’s touch. The first side of man is subject to science, the second to art and ethics. Therefore, there are two stories and two truths about man. In the Western world they are symbolised by Darwin and Michelangelo. Neither does Darwin speak about Michelangelo’s man nor the other way around. Their truths are different, but not exclusive of each other. Through time they are projected as opposites - civilisation and culture, respectively. Science and technology belong to civilisation, religion and art to culture. The first is an expression of human needs (how do I live?), the latter of human aspirations (why do I live?). This is the contrast between utopia and drama. Utopia is not about personality, drama or morality. The entirety of the scientific method leads to the denial of God and man, while the entirety of art is essentially religious. If there is no God, there cannot be man. If there is not man, humanism, human dignity and human rights are empty words without substance. Civilisation does not know the notion of duty; the entire culture is an affirmation of the victim. Civilisation aspires toward the “earthly empire,” utopian equality; religion aspires toward the “heavenly empire.” This is Campanella’s Civitas Solis versus St. Augustine’s Civitas Dei.

There is no moral order without God. Morality is just “another state of aggregation” of religion. Civilisation is evolution, history. Religion and art have no real evolution. Every religion was pure in the beginning (pre-monotheism). Its history, as with art and morality, is the history of its decline. Hence the opposition: Jesus and the Church. Every true law is dual,

and medicine is never just a science. Drawings made by cavemen or masks made by Polynesian aborigines are works of art equally exciting as the creations of the “Moderna.” The entirety of human life is marked by that primary dualism the “signs” of which can be found in every phenomenon related to the name of man. That is the difference in the spirit of the Old and the New Testament, between Moses and Jesus. One is the leader of his people, the other a moral preacher. There are two different justices and goals they strive for: the Promised Land and the Divine Empire. The two opposites are reconciled in man and in Islam. Islam is a synthesis, a “third road” between the two poles that mark all that is human.

“The nature of the spirit can be recognised by means of its total opposite. As the substance of matter is its weight, the substance or the essence of the spirit is freedom” (Hegel, *Philosophy of History*).

“Because that what exists is the individual and not man in general, because it is not man that exists, but a certain man” (Hegel, ibid.).

According to Hegel, art, in its most dignified part, shows “the divine and the spiritual in general” (Hegel, ibid.).

Hegel noticed, “India, in spite of its rich spiritual accomplishments that reach the greatest depths, has no history” (Hegel, ibid.).

“Consequently, the history of the world is an exposition of the spirit over time, same as the idea is exposed in the space” (Hegel, ibid.).

Controversies about abortion show that it is a moral, metaphysical issue. It is about our understanding of man. Darwinists are not against abortion for the same reasons for which they are not opposed to euthanasia. The underlying philosophy is materialism. That is an issue of the sacredness of

human life declared by religion but abolished by Darwinism. Abortion contains the denial of human rights in its very premises; it is a denial of the human right to life.

Studying and meditation are two different spiritual activities, turned in opposite directions. The first is turned toward the outside—toward nature—the other toward the inside—toward the spirit or Myself. Here India comes to my mind. Sometimes it seems that a minute effort of thinking, even a single clear thought, could destroy the entire miraculous structure of the Indian spirit. However, the deepest meditations known by that spirit have not even grazed it. Thought leads to history, meditation leads away from it.

The poetic and the primitive perceptions of the world have something in common. Nature and dead objects are personalised in both. While science reduces the personal to the impersonal, the living to the lifeless, proving that personality and life do not exist, the poet and the primitive are equally persevering in inspiring life to dead objects and attributing will and desire to unconscious things. For a primitive conscience, a rock can represent a deity or incarnation of a deity; more often it is fire, the sun or a star, all inhabited by some ghosts, good or evil; for a poet, everything in lifeless nature is living, loving or hating, bringing oblivion or cherishing memories, suffering and sympathising with the poet. This relation with the primitive conscience proves that there is a strange link between poetic art and the infancy of humanity.

This is how a poet (H. Hesse) sees characters in nature: Hot summer days burnt like flags in flames. . . . It seemed that the mountain was crying, torn by pain. . . and along the road, stunned by the summer day, dosed bright yellow houses, while metal white willows, bent and half-dead, spread their heavy wings along a dried brook over golden meadows. . . . Old giant trees, as in love with their own picture in the mirror, hung over a dark-green willow vaulting it with darkness. Incredible vegetation, lianas, cork oak and other strange plants, stood impudent, shy or sad on a pasture covered with flowers, while the white and pink lights of village houses floated on the distant banks on the .other side of the lake. Everything was charming and

close, cheerful and friendly, inspiring health and trust. . . . The ancient village of Kareno, cramped, dark, Saracen, with its somber stone caves under the dark faded bricks, its narrow streets like nightmare impasses full of darkness, and then a small square like a sudden cry under the dazzling sun.

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Hegel maintains that India does not know about the science of history. He says that the Indians became famous in geometry, astronomy, algebra, philosophy and grammar and concludes: “History is completely neglected, it does not even exist... what exists of history is absolutely useless because it is mixed with imagination. For example, it says that some kings ruled for seventy thousand years or more. Some kings left the throne to withdraw to a fairy tale and then re-emerged after spending ten thousand years in solitude.”

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A thought came to my mind several times that the creator of the Sphinx might have had the same idea: an animal body inspired with the spirit, that is incarnated by the head. For the Sphinx is like a man, “an ambiguous creature” (Hegel, *Philosophy of History*, p. 186), a spirit that moved into nature, into the animal.

And if this idea of the dual nature of man, of its two origins, was to be illustrated by a symbol, it would be a Sphinx or something very similar to it.

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The ancient Greek and Roman spirits—these represent the soul and the intellect, or the culture and the civilisation.

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Culture and civilisation—Athens and Rome: Hegel comes to a conclusion that “the first Roman community was constituted as a state of bandits. . . . Roman virtus is bravery, not a just personal one, but bravery expressed in companionship... that can be connected to all kinds of violence. . . . According to tradition, Romulus and Remus, the founders of Rome, were bandits abandoned by their family and deprived of family affection.” “It is

to the un-free, heartless and spiritless side of the Roman world that we owe the creation and development of Law. Romans discerned, to a certain extent, the line of separation and discovered the legal principle, which is external, free of conviction and heart.

Their religious interior did not reach for our spiritual and moral contents, for itself. It could be said that their worship did not evolve into religion. . . . That is why Roman religion is quite a prosaic religion of restriction, purposefulness and usefulness. . . . Similar differences can be seen in the way the Romans and Greeks organised their games. Romans were just the audience... . Instead of human sufferings in the bottom of their hearts and souls. . . Romans watched the cruel reality of physical sufferings. Let me mention augurs, auspices, Sibyl's books to remind you how the Romans were restricted by all kinds of superstition and how they cared only about their goals" (Hegel, *Philosophy of History*). My comment: the statement on Law is controversial. The Law is never just external, in essence it is the idea of the justice it is striving for (Islamic nature of Law).

The skill of writing appeared very early with the Romans (probably in the seventh century B.C.). It is obvious that the Romans had an alphabet—not oral tradition—from the beginning. A culture can exist without an alphabet, but civilisation cannot.

(In the "Chart of the Opposites"): The promised land from the Old Testament and the Heavenly Kingdom from the New Testament—two Testaments, the Old one and the New one, and two different symbols, it could not be otherwise.

Darwin (and Engels) connect the creation of man, and his humanisation, to physical facts.

In this glorification of man, Christianity got carried away, it exalted man to God, identified him with Him (Christian "God-man"). The mission of Islam was to repeal that sin and untrue unity and, confirming the relative value of

man (angels bow before man—Quran, 2/34), to establish the absolute sublimity of God ("did not give birth, was not born"—Quran, 102/3). We could say: Christianity made final the revelation of man, while Islam made final the revelation of God.

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All religions made a revelation of God and Man, and these two ideas are interconnected, since "if there is no God, there is no man," but both revelations had to be confirmed once again, for the last time. And the order by which they came had to be as it was: the revelation of God had to be and was the last. In that lay the connection between Islam and Christianity and their final meaning.

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"The Isaurian king, Lion, persevered in chasing idols and by the end of 754 A.D. he proclaimed idolism the devil's invention. Queen Irene introduced them again at the Nicaea assembly in 787 A.D., while the empress Theodora confirmed them finally in 842 A.D., acting energetically against the enemies of pictures. However, the West had rejected idolism at the Frankfurt Church synod in 794 A.D. and, though keeping the pictures, criticised the superstitions of the Greeks most severely. Only in the late Middle Ages did idolism meet general acceptance after silent and slow progress" (Hegel, *Philosophy of History*). My comment: considering the clear personal character of Christianity, the victory of idols and pictures was a natural outcome of the conflict.

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Greek education and, in particular, the philosophy of the Greek and Roman worlds mediated in the creation of the Church. Through councils and church fathers, who were fully educated in Greek and Roman philosophy, the Christian religion became an almost dogmatic system, as if the church became a fully developed hierarchy (Hegel, *Philosophy of History*).

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Tacitus gives a positive picture of the morality of the wild Germanic people.

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Christianity, by its internal logic, had to affirm the principle of victim to the greatest extent possible. In the story of Jesus' suffering the principle of victim assumed its highest form.

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Opposite to the Church, as the organisation of spiritual life, there was (and inevitably so) the perverted feudal system as the organisation of the earthly, real life, a sort of Christian "oblivion" of history.

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The Christian values were reversed within the institution of the Church. Finally, in the crusades, we see the Pope acting as the emperor, the head of the earthly power (Hegel, *Philosophy of History*, p. 359).

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Orders were not created with the Church, but in opposition to the Church, in opposition to the secular character of the Church (Hegel, *Philosophy of History*, p. 360). Though being in opposition to the Church, they corresponded to the spirit of Christian teachings. That explains their relentless spreading throughout the Christian world. They could not be prevented even by the opposition of the Church.

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The Church became learned. The Scholastic Anselmo: "If a man has reached the faith, it would be negligent of him not to use thought to become convinced of the contents of the faith." Fully in accordance with the spirit of the Church, but not at all with the spirit of Christianity.

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The Reformation did not reach every corner of the Catholic world. It first appeared in Germany and was accepted mostly by Germanic peoples.

"As far as the moral feeling is concerned, the reconciliation between religion and law was achieved by the means of the Protestant church. There is no saint or religious conscience that would be separated from the secular law or it even would be opposite to it" (Hegel, *Philosophy of History*, p. 407). My comment: the same goes the other way around.

Islam is the unity of faith and the world, but it is “an unstable compound.” The split between Islam and the State began relatively early. The Omayad State was an almost completely secular state. But what was characteristic is that the weakening of political power took place in parallel with another process: the development and progress of Sufism. Islam was divided into two components: religion and State. All Turkish sultans appreciated Sufism, which was not just accidental. It obviously suited them better. It is closer to the Christian formula: what is God’s goes to God, what is the emperor’s goes to the emperor.

The spread of Sufism as a religion for the masses is just the reverse of this basic split.

Let us recall the main characteristics of Sufism: man is just a soul, not a body; monistic pantheism, love for God instead of fear of God and, finally, identification between God and man (does this remind you of something?). Some Sufi orders introduced music and dance into their rituals, advocated celibacy and exaggerated Muhammad’s moderation, describing him as ascetic. The Sufi scholar Suhrawardi criticised Ibn Sina’s thesis on the distinction between God and man, while Ibn Arabi (1165—1240) elaborated the idea of the universe as a “micro personality” and of man as a “macro-anthropos” (*al-insan al-akbar*). Tensions between the orthodox system and Sufism as a religion for the masses are the basic characteristics of the intellectual history of Islam.

The unity of humanity originates from the unity of God.

Muhammad (s) as the Islamic prophet was bound to succeed. He could not afford perishing, otherwise he would not be a prophet of Islam. Fazlur Rahman noticed well that Western biographers were reluctant at the very thought of Muhammad’s militancy. They were so obsessed by pathetic stories of suffering and crucifixion that the very idea of success was disgusting to them.

The difference between Jesus and Muhammad lies primarily in the fact that Islam had to be realised, that performance and success were component parts of the mission. The difference is derived from the very nature of the two teachings, as well as from their missions. The former gets fulfilled through suffering, the latter through victory. That is why Christ's suffering (and the cross) became the greatest symbol of Christianity. On the contrary, only one month before he died, Muhammad ordered a military campaign to the north.

Just because it was bound to succeed, Islam had to be realistic. It could not declare any grandiose, yet unrealistic visions. It had to be connected to the current level of historical development in order to follow up. It could not, for example, declare abolition of slavery, because the time was not right. As we know, it would have taken take another 12 centuries for this to occur. Islam had to find a fulcrum in the real world. How did Islam achieve this? It introduced significant changes into the existing way of life, approving all the rest tacitly.

The Quran, in one of its sections (*suras*) published in Mecca, which was rather early, rejected the statement on the divine nature of Christ.

Dual character of Islam: on the one hand it gave birth to Sufism, while on the other hand many critics perceived it as an extremely rational and non-emotional theology (F.R., pp. 336—337).

The animal is superior to man in some skills. A master is more likely to get lost in a forest than his dog. Most animals are better hunters than men. Some animals are familiar with the order, punctuality, organisation (ants, bees), division of labour, etc, but not with morality, because morality requires free, conscious opting for good and against evil. Animals cannot make that choice and are not free; they are completely innocent, but this is not what morality is about. Morality belongs only to man. As well as the immorality, naturally.

Only thanks to the cruel experience of the Middle Ages, the Western world could embark on “the western adventure of man,” as Denis de Rougemont calls it.

Art has no history, it knows only about the “now.” For art, there is no time or space. Picasso said that he had understood the meaning of the paintings in his encounter with ancient masks made by African wood-carvers. Almost all great artists of his generation were inspired by works of art created by primitive cultures in Africa, America and Oceania. Contemporary art, such as it is, cannot be understood without that inspiration. At the exhibition “Primitivism in the 20th Century” (New York Museum of Contemporary Art, 1958), works of modern European art and those of anonymous artists from the most underdeveloped parts of the world were standing next to each other. This “ignoring” of time and space which are so important for science and civilisation—was a manifestation of the general human character of art.

Researchers noticed long ago the strong impact music had on men of primitive tribes during rituals. Moreover, rituals accompanied by music are used in some modern methods of treatment of health problems—so-called ritual music.

The World Health Organisation, in its program “Health for All by 2000” published in 1976, wrote a special report entitled: “Traditional medicine and the broadening of health care.” Starting from the fact that the number of doctors in most underdeveloped countries was absolutely insufficient, this organisation accepted the participation of lay healers in its program, along with professional physicians. According to some data, there is one doctor for every 40,000 inhabitants in Africa, and one healer for every 500 people. Most of the types of treatment in traditional medicine are a combination of rational methods and religion. Among them are: Unani (a method created in Arabia, but used mostly in India and Pakistan), Ayarveda (which can be found in India and some East Asian countries) and traditional Chinese

medicine (the most famous form of treatment: acupuncture). We can suppose that traditional medicine has much to offer in psychosomatic treatment, which according to some data is the case (diabetes, ulcer, bronchial asthma), and vice versa: that is the domain in which scientific medicine proved to be the least competent.

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Acupuncture was devised in China 2,500 years ago. Will science ever fully examine all its secrets? Is it a rational method at all, and can it be explained by rational means? The question can be formulated differently: is an ailment just a condition of the body, a disorder in secretions, matters and functions or is it a condition of the soul at the same time?

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Psychology is not a science of the soul. Recent successful application of computers in psychology supported the behaviourist theory of psychology as a pure science, since computers operate only with numbers and values and represent an example of a pure quantitative method with corresponding results.

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Culture and civilisation: what does culture have in common with Toffler' s six principles of industrial civilisation? I believe that the principles of culture could be derived by reversal of the arguments. Or, like the difference between the body and the soul.

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In the epic Gilgamesh, which is over 4,000 years old, there are thoughts on human destiny, life and death that are equally exciting and deep as those of Shakespeare or Goethe. Culture remains beyond history.

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Cyclic and linear time: cyclic time belongs to culture, linear time belongs to civilisation. The former is a constant circling, permanent returning, repetition, illusion of time, even timelessness itself. Only linear time is a real course, symbolised by the clock. It is astronomic and physical time, a sort of special time, that is, of the time that we can comprehend only as a

movement, that is, as space.

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The poet Lucretius, famous for his atheism, elaborated on a kind of atomistic philosophy. That suited his atheism.

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Descartes suggested that every problem that is under consideration should be “divided into as many parts as possible.” By this, Descartes defined the essence of the scientific method. In art, everything is exactly the opposite.

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In the spectacle of the Hajj, the genuine human aspiration for equality is reflected. It will never be fully achieved, but it will be always a part of the human dream of a better world. The Hajj is a sort of utopia, a moment of universal brotherhood and equality.

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Completely organised “social care” for people undermines the social (humane) behaviour of individuals because it gradually reduces (or deforms) private care for others. The society “takes care” of everybody, so that instead of man’s care for man, there is total indifference and absence of care. This is one of the ideas from Bulgakov’s *The Master and Margarita* and from Kundera’s novels. *The Unbearable Lightness of Being* is about the total irresponsibility of the individual within a social project of well-being, which creates a feedback effect on the society and its “care about that man.”

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Cognitive theory teaches that there is a correlation between the subject and the object, that the entire cognitive process takes place within that correlation and that there is no cognition beyond that correlation. That does not go with art. “The one who asks material questions about art, should be questioned himself” (Kandinsky). Is the object just a reason to initiate imagination with colours, sounds and shapes? Wagner states that music has its own logic — “the logic of music.” “The struggle between motifs in music is similar to the struggle between principles in the life of a drama,” said Wagner.

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Feruccio Busoni states that music does not develop by passing through some historical periods. It is always one and the same, “non-historical unity.”

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The main result of civilisation was the turning of the world into a market. That was its “mission.” That mission obviously does not have much in common with culture.

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Art call not be interpreted. Berlioz wrote a program for his Fantastic Symphony with the aim to help listeners to “understand” it. That was a failure, in the same way as Balzac’s earlier introductions to his great novels.

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In this relation: Christianity—Islam—socialism; Islam both separates and connects these two extreme entities.

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Man, even if he wanted to, could not reject his body and heed only his soul. The one who rejects his body becomes its victim. That is man’s destiny, or it is “what it is meant to be.”

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The comparison between craft and art shows the following: craft is intended for the consumer, art for the viewer or listener. A craftsman’s product has a usage value, while art is “aimlessly purposeful.” Craft is intended for the body and it meets a need; art is intended for the soul and meets an aspiration. Both, taken together, reflect and confirm the dual nature of man.

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The “reversed” nature of life: previously generally accepted and—one must admit—quite a logical assumption that complex organisms originate from simple ones has been challenged recently. Biologists are announcing a completely opposite thesis, that is, that simpler forms of life (e.g., bacteria and algae) originate from the more complex ones. The life witnesses of a

“reversed” logic—a reversed, “negative” development. Compare with this a similar “negative” development of art: “Since the time of cave-dwellers, art has kept regressing,” says the Spanish painter Joan Miro, a contemporary of Picasso and Dali.

Biblical texts served as a background or inspiration for many chorales, cantatas and oratories in music and for innumerable paintings and literary works.

Duality (and unity) of body and soul is the fundamental, the greatest and the oldest human experience. No human philosophy could ignore this problem. Since prehistory until the present, every human thought is marked by this relationship and deals with it.

A member of utopia is not a man, but Huxley’s or Orwell’s humanoid.

So-called holistic medicine dealing with “health as a whole” (similar to Gestalt medicine in psychiatry—Gestalt therapy), a movement based on the conception that health depends on the integration of the physical and the mental. This movement does not exclude medical quackery. “Up until several years ago it was inconceivable for a government to sponsor a health conference covering topics like treating illness with religion, iridology, acupressure and Buddhist meditation,” wrote *Science* magazine. Nowadays this is possible.

A new notion, “holism,” has been created—meaning comprehensiveness, synthesis, integration as the opposite to analysis, one-sidedness, separation. Holism can be understood as a criticism of the one-sidedness of Christianity and socialism, or of their underlying philosophies.

Every culture is oral in its pure nature. The alphabet is a necessary evil in a

culture. On the contrary, a civilisation cannot be imagined without an alphabet. If we continue further with that “oral” character of a culture, we will find out that it avoids the word as well as much as it can. The word is replaced by the picture. This tendency is especially perceived in Christianity, which is the spiritual prototype of any culture. China remained illiterate of its philosophy, poetry and drama for almost three thousand years. The Chinese invented gun-powder, but they used it to make fireworks for celebrations (cultural events). Only the Europeans began to use it for “civilised” purposes.

A photo of your grandmother can incite emotions in yourself only because you inspire life into it with your vivid feelings and memories. Anyone else would remain indifferent or pretend to be interested. However, an artist’s painting of your grandmother would incite emotions in all those who look at it. The reason for this is because a painting portrays the personality, the soul, which concerns every man.

A psychologist from the U.S. National Institute for Mental Health states that in the United States there is no family without some form of mental disorder. “Psychological disorders are raging through American society which is confused, divided and concerned about the future,” wrote Toffler. Communists lost no time stating that it was the human side of the general crisis of capitalism, a symptom of the decline of the capitalistic system, etc. Naturally, it would be appropriate to ask them, the Communists, why there are 40 million alcoholics in the USSR. As a matter of fact, it is not about capitalism or socialism, but about something that they have in common: civilisation, or its unavoidable by-product.

Herman Rauschig wrote that Nazism “was a will to create a superman.” He says that Hitler confided in him: “I saw a new man and he is indestructible and cruel; I stood frightened before him.” Nazi racism is like a derivative from Darwin and Nietzsche. God was against such a vision, so history had to be against it as well.

The other, non-civilisation, cultural meaning of life is in internal living, in a kind of strengthening and purifying of the consciousness.

The "Cultural Revolution" in China began with an attack against the historical drama, *Hai Pui Dismissed from His Duty*. Drama and a revolution of that type cannot tolerate one another.

There is no doubt that drawings on the face and body (tattoos) that can be found with all primitive peoples have the purpose—deliberate or not—to emphasise individuality. With civilised peoples, that role is played by fashion. Striving for difference—against levelling—is found in the very nature of man. This is an expression of a typical human aspiration for individuality. Unfortunately, the aspiration for uniformity dwells within man as well. Man is created from heaven and earth alike.

Art is religious even if the artist is not. Picasso may be a drastic example. But Chagall, too, who painted some of the most "religious" paintings, when asked about God by a tactless admirer, gave quite an indefinite answer. If we switch to the scientific domain, we will find some opposite examples. There we will encounter the deeply religious Kepler and Newton, who objectively defined an atheist universe.

The middle road is not mediocrity. The optimum is always somewhere between the extremities. Because "the extremities are the frontiers beyond which life stops" and "every extremist passion in art, as well as in politics, is nothing but a disguised desire for death" (Kundera, *The Unbearable Lightness of Being*), the most intensive historical life developed in the so-called moderate zone.

In art there is no "forward" or "backward" in the historical sense of the

word. Those who debate on whether the Americans, Germans or Italians got further than the French in modern art just demonstrate that they have no clue on the subject they are talking about. I never learned that anybody explained what “advancing” or “lagging behind” in art could mean. Moreover, the famous Spanish painter Joan Miro (the greatest contemporary painter, besides Picasso and Dali) stated exactly the opposite. According to him, there is a history of art, but a negative one. History is not a development, but a decline. In one place he says: “Painting has been declining ever since the times of the cave-man.” One of the conclusions drawn from that view is that the painting (art) has no essential relation with civilisation and so-called progress. The same goes with religion and man. Historical development could be defined as well as the decline of humanity.

Some call our civilisation “hygienic” (“this impersonal, technical, hygienic civilisation”). This is a well-chosen adjective. Culture is neither dirty nor “hygienic.” We recall how Jesus, the great prophet of culture, was reluctant to the pharisaical “washing of hands and wooden vessels” and scornfully refused pharisaical hygiene. On the contrary, Lenina in Huxley’s *Brave New World* stated proudly that “Civilisation is sterilisation.” Sterile cleanliness prevails in the *Brave New World*.

The animal did not live in Paradise, nor it was driven out from it. That is why the animal is innocent.

The Bible, the Quran and the Communist Manifesto are said to be “the three most decisive books for humanity”—do they not correspond to the three fundamental views of the world?

In the Book of Job (Chapters 7 and 14), Job says that there is no life after death: David, when his son died, said the same. As a matter of fact, neither Job nor David said so. This denial was a subsequent creation of the Jewish spirit turned towards this world (justice “here and now”).

Greece and Rome in the Ancient World, Europe and America in the Modern. They mirror the contrast between culture and civilisation. Nowadays, that fact is clearly expressed in the cinema. The cinema is at the same time an art and an industry. “Europe is the cradle of the art of film, America is the home of the film industry”(Andrej Zulavski, Polish film director).

Richard Gregory, director of the Neurological Laboratory in Bristol, a devout materialist, states that the human mind is a product of the physical functions of the brain and insists on the analogy between the human mind and the computer. Similarly, Tomazo Pogio concludes: “I am convinced that it is necessary that we understand man in order to be able to understand the computer, and vice versa— that we understand the computer to be able to understand man.” My comment: once again, it is an “homme-machine.” Can science, in spite of the obvious limitations of that approach, perceive the problem in a different way at all? The human brain weighs about 1,400 grams and contains about one hundred billion neurons. Every neuron has a number of branches connecting it to other nerve cells, which form an inextricable network, “unparalleled in complexity in the entire known universe” (Nobel prize winner David Hubbell). Luigi Agnuati (from the University of Modena): “A neuron itself is equally complex as nerve circuits of higher levels. That is a micro-world in itself” Tomazo Pogio: “A neuron is not, as it was believed until recently, a sort of a transistor, but a real microprocessor.” There is no answer to the question how the brain managed to acquire the property that is difficult even to define: to recognise itself, that is, to acquire self-awareness. No increased complexity could explain this. There is a certain analogy between the brain and the computer with regard to some other properties and capabilities, but the computer will never be able to recognise itself, i.e., to become aware of itself.

Leibnitz considers that “beautiful is a vague apprehension of perfection and harmony,” while Hegel believes that “a work of art is somewhere in between sensuality and the ideal thought.” That is why it is for him an

inferior form of cognition; this idea is not very acceptable. This is a result of a linear (or monistic) understanding of man and the world, where sensuality is on the bottom of the scale, while the ideal thought, the pure idea, is on the very top of it.

“When an individual feels something in the soul, the structure of the entire society begins to crumble”—says Lenina, a resident of the *Brave New World*. Isn’t this sentence the answer to the question why, in some of the “real” utopias of our time (e.g., in China during the so-called Cultural Revolution), the love between a man and a woman was avoided as an issue. In utopia there is reason and order, but no love.

With American Indians, marriage is concluded once for good (the husband and wife cannot be divorced). The Indian word for such a relationship means “forever.”The permanent character of the marriage represents an element of culture (and religion). Civilisation will always and necessarily have the opposite view. Islam stands “in between”: “Divorce is the most hated thing allowed by God” (Muhammad a.s.).

Generality is not real, only individuality is real. Art does the best at indicating that any general story about man is false and worthless. Only a story on an individual, specific person, or on a specific object, phenomenon or situation is really genuine.

Someone once said that the difference between science and art lies in the fact that science is looking for the truth, while art is trying to act by means of the truth. The conclusion is wrong. The scopes of science and art are different, and so are their respective truths; besides, art is active, but this is not its purpose. It is similar to confession: in its essence, it is not intended for a third person.

Cubism is not a “transmission of the art into science”—like some believe.

There is no such connection between art and science.

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In *Phenomenology of the Soul*, Hegel does not consider art as a separate domain. Similarly, in the first edition of the *Encyclopedia of Philosophical Sciences*, the very notion of art is found only in the compound word “Kunstreligion,” “artistic religion.” Art cannot have any other contents but religion. It is the “infinity shown in the finite.”

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Venturi, in his book *From Giotto to Chagall*, writes: “Humanism, in the first place, was a moral issue that dealt with the reform of the religious tradition. Starting with St. Francis, i.e. from the twelfth century, the Italians were as interested in theology as before: they dreamt of a human brotherhood and liked earthly things with a renewed emotion that projected Jesus and his work into human life. That gave birth to a new trust in man in the early fifteenth century. Man is glorified as the centre of the universe, he is even deified.” My comment: humanism, perceived in this way, is a direct continuation of Christianity. Only with utopia, an inhuman world, deprived of God and Man, emerges. Utopia is equally contrary to St. Augustine’s Christianity (Civitas Dei) and to the spirit and aspirations of humanism.

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Objectively, things are neither beautiful nor ugly. There is no natural beauty. Only when they are perceived by our soul do they become beautiful or ugly, harmonious or disfigured. A musical composition affects our soul because it suits it. The soul recognises itself in the composition or discovers in it something that has been always present in itself.

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It would be wrong to speak about the theory of art; it is even less true that such theory is based on the history of art, as it is believed by materialistic thinkers (e.g., Max Rafael in his work *Towards the Cognitive Theory of Concrete Dialectics*). Strictly speaking, there is no theory or history of art. There are only artists and their works in an uninterrupted flow that shows some differences but no development.

Marx's statement (made in his *Theory of Surplus Value*) that capitalist production is essentially hostile to poetry and painting is not correct for two reasons: first, because it conditions the spiritual production by the material one and second, because it is contrary to the facts. The development of capitalism has refuted it. It is enough to look at the long list of great poets and painters of the twentieth century.

On Sigmund Freud: Freud's psychoanalysis was compared to the revolutionary discoveries made by Copernicus and Darwin. Modern critics of Freud call it "pseudoscientific religious instruction." In 1905, Freud treated his friend's son, a young boy called Hans Graff. Hans had a neurotic fear of horses and refused to leave the house. After psychoanalytic treatment, Freud made a strange and far-reaching diagnosis: the neurotic fear of horses was due to the boy's feeling of guilt caused by his hidden desire to have sexual intercourse with his mother! The boy held back his incestuous lust, explains Freud, because he feared his jealous father's punishment, and so on. Freud presented the results of this case analysis in the publication entitled *An Analysis of a Five Year-Old Boy's Phobia*, which his followers believe offered evidence toward Freud's theory on the Oedipus complex. Freud's disciple Kurt Aysler, who lived in New York, said with enthusiasm: "The moment little Hans confessed his Oedipal desire to his father was a starry moment for all of humankind." I do not understand why the destruction of the myth of motherly love would be a "starry moment for all of humankind." Even if it were true, it would be an ugly truth. But, with the atheists and materialists there is some inexplicable wish to destroy everything that is sacred and which helps us to look at the human being with respect. This analysis of Freud's was challenged later on. The psychologist Christopher Eschenreder, in his book *Where Freud Went Astray*, offered a completely different explanation of the boy's fear of horses. As a matter of fact, just before he was struck by the neurosis, the boy saw a workhorse falling down helplessly, fettered in harnesses, which shocked him. Echenreder concluded that Freud's theories were mere "prattling and fantasising" and that they did not offer any scientifically

acceptable evidence for the psychoanalytical hypothesis. British biologist and Nobel Prize winner Peter Medawar believes that doctrinaire psychoanalysis is “the most terrible deceit of the twentieth century.” As we know, Freud himself gave up on this theory (the theory of incest). “All psychoanalysis relies upon Greek mythology,” concluded the surrealistic painter André Mason.

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There is one more piece of evidence that man has a soul: unpredictability (or impotence) of upbringing. The same conditions (causes) do not give the same results (consequences). Some will successfully prove that a traumatic childhood produces insecure, neurotic personalities, a statement that is generally accepted. However, in recent research undertaken by British, American and Swedish sociologists, the following findings were discovered: unpleasant experiences in childhood—problematic family relationships, neurotic and coarse parents, adoption and so on—had results opposite to expectations. Many such children became firm individuals, while, on the other hand, well-cared for and nice children grew up as unstable personalities. If man were an animal, the result of upbringing would be predictable and powerful. The same conditions would always give the same or similar result. To the extent to which man is not an animal, to which he is a personality, to which he has a soul, in a word—to which he is a human being, he is free and it is never sure (or predictable) how he will respond to external stimulus. The law of conditional reflex does not apply to man.

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Freud’s “biology of the soul” could end up only with the denial of the soul.

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Given that Hegel perceived art historically, as a sensual way of knowing the world, he could not avoid coming to the wrong conclusion on “the end of art.” For him, real art existed only in the past, and its time was over for good. However, developments that took part in art after Hegel proved that he had been wrong in his predictions, as well in his historical approach to art.

Max Bense, in his *Esthetics*, states that “every literary text can be translated into a logical configuration.” Such an opinion is due to Bense’s materialistic approach.

It is also wrong to state that “classical art builds its artistic reality on feelings, while modern art builds it on thoughts” (as many materialistic thinkers do). Art is impossible without immediate experience, while every thought is mediated. An artistic work that starts from a thought (not from an emotion) is constructed, it is not a piece of art but its imitation.

One of the most interesting questions for historians, theologians, scientists of ethics and many others, is why the Jewish people, the bearers of the religious message and mission, kept objectively generating materialistic philosophy and atheism throughout history. The explanation should be sought in the exclusive orientation toward this world, toward “the Promised Land” (hic et nunc), instead of the dream or myth of the “Kingdom of God,” without which religion and moral thought cannot exist. The myth of the “Heavenly Kingdom” was replaced by the myth of the “Promised Land”. These two great symbols— the Promised Land and the Heavenly Kingdom—stand opposed to each other and designate two worlds, two directions, two human destinies on Earth. At the same time, the suffering of the Jewish people through history has been a constant source of disappointment in God and moral laws. From that disappointment, the spirit of doubt and rebellion was born. That spirit accompanied the Jewish people through history and was the consequence of unrealised (and unrealistic) hopes and expectations about the “Heavenly Kingdom,” a reward for serving God. The main Jewish assumption that justice must prevail in this world—being wrong and remaining unfulfilled— generated the spirit of rebellion and doubt, which is only one step to atheism. Franz Kafka and his book *A Reflection on Sin, Suffering, Hope and the Right Way* are an expression of that spirit. You could study Kafka for ages, but you will still remain in a dilemma about him being a believer or an atheist. After all, Kafka himself offered the best answer in his famous sentence: “God does

exist, but He is mean." Obviously, that is not atheism, but it is not religion either. The Austrian Marxist philosopher Günter Anders called Kafka a "shy atheist" (in his work *Kafka —pro et contra*, Munich, 1951). Kafka reversed Jesus' words: "The door will open to he who knocks at it," into: "He who seeks will not find." "Kafka did not know which world or which heaven he should belong to," says Anders, describing in general terms the internal dilemma of all Jews. Jewish atheism is strange: It does not deny God, but refuses to recognise and celebrate Him. Kafka was considered equally by atheists, mystics and existentialists as one of them. Every religion believes that this world is not a reward but a temptation. That is not the way the Jews feel, and that is their atheism. Jews were disappointed in Jesus Christ for that same reason. His history of sufferings is in total contrast to the Jewish hopes and expectations and represents a striking denial of all of their assumptions on happiness for righteous men in this world. Here we can notice that Islam is a religion "turned toward this world" as well, which is true, yet Islam did not get lost or forgetful while caring about this world. Its strongest and most dramatic message is devotion. The idea of the Kingdom of God is strongly emphasised and maintained.

All the classical culture of China, almost 2,000 years old, with undisputed accomplishments in the domains of philosophy, religion, literature, religion, lyrics, drama, narrative prose, is expressed by oral tradition. China used to have a highly developed culture in a more distant past, while its population was almost 100 percent illiterate. Only limited circles in the privileged castes could read and write: emperors, court dignitaries, mandarins and higher government officials. They made up less than 1 percent of the overall Chinese population. The Chinese alphabet consists of almost 44,000 ideographs, 4,000 of which are regularly used, but are still very complex. The alphabet is a necessary evil in a culture, but it is a necessary condition for every civilisation. However, there is a curious fact that deserves to be mentioned: the Chinese Encyclopedia *Ku-kin-Tu-Tsi-Cheng* includes over 2,000 volumes. It is an arranged collection of tradition that passed from generation to generation since ancient times. The Chinese book *Shi -King*, meaning "Book of Poems," represents one of the most valuable collections

of poems in world literature. It consists of 305 rhymed poems written between 1500 and 1600 B.C. Kong Fuzi (Confucius) and Lao Tze were contemporaries. While Confucius was a pragmatic and socially active person, Lao-Tzu preferred isolation and meditation. The two personify two opposite aspects of the Chinese spirit. Lao-tse was also atypical prophet of culture:

We shall get to know the world,
Without going out through the door,
We shall discover the meaning of the sky,
Without looking through the window,
Who goes furthest will know the least.

The verses are a good example of looking inward, toward the soul, instead of outward, toward the world. There is a phenomenon in Chinese poetry that is characterised as the incompleteness of Chinese poems. An anonymous Chinese (folk) poet makes a sketch or draws a picture, deliberately incomplete, aiming toward the involvement of his audience. He lets them use their imagination to finish the picture and make the experience intimately theirs; he makes them create instead of listen or read passively, and become poets themselves.

The superiority of that illiterate culture was something amazing. Every conqueror of the area would forget his own and adopt Chinese customs and views. Chinese culture was not influenced by any other culture, but it exercised a significant influence upon others. This influence is especially visible in Japan, which, unlike China, developed its civilisation. The Japanese did not have their own philosophy or religion. Shintoism is of Chinese origin. The relationship between China and Japan reminds one of the relationship between Athens and Rome in Ancient times, or between Europe and America in the New Age. Japan is Asian America, and this analogy is sometimes almost complete.

Basho (who lived at the beginning of the seventeenth century) is considered by many as the greatest Japanese poet of all times: he belonged to the Zen sect, which has maintained the true, genuine spirit of Buddhism the longest. He insisted on completely frank and sincere expression of feelings. A poet

must not think about the effect or the impact his poems might have upon others. In his traveling diary, *Saga-Nikki*, he wrote: “I am alone and I am writing for my own pleasure.”

The listener or the viewer “participates” in creating a work of art without being aware of it. Our enjoyment in music is actually participating. We “sing” with our interior voice and we “listen” with our interior ear to a composition that was not made by us. Without this active attitude, the work of art remains unnoticed, non-existing.

There is an important point of contact between art and existentialism. Existentialism, like art, deals with the concrete, individual, specific human being, specific thing or specific situation. Existential philosophical problems are solved by artistic means. Existentialism is an attempt to perceive the world in an artistic manner. Existentialism is in eternal opposition to society, which is another point of contact with art.

Controversies about music: H. Helmholz believed that the auditory effect of music is due to the physiology of the hearing organ and acoustics— which is wrong. Similarly, Sietman explains “similarity between the tone movement and the movement in a physical organism” (materialistic explanation), while Riemann states the contrary: “It arises as a live feeling in the composer’s spirit and immediately turns into a live feeling and spiritual experience for the listener.” Beethoven wrote his Missa Solemnis and other symphonies when he was totally deaf; professional musicians can understand and enjoy a musical work by reading it, using their eyes instead of ears, a result of using their spirit. “If the composer and the listener of a musical composition belong to the same social class, it will naturally contribute to the liking,” says Ivan Focht, expressing his Marxist view of the issue, which seems to be rather forced. Most musicians deny, in principle, any possibility of a scientific interpretation or analysis of music.

Art interprets the world—if it does at all—by means of details. Science

does it in a completely different way: by generalising, by reducing everything that exists to one unit. Heisenberg's theory of the unique field represents the ultimate scientific truth, its ultimate thesis: everything that exists can be reduced to one unit. So science put its final abstraction covering the entire world against the concrete nature of the world of art.

Man has an intrinsic resistance against an exclusively rational interpretation of the world. He also has an innate inclination to the secret and the irrational.

Scientists' inconsistency: Pavlov, author of the theory of conditional reflex, went to church every Sunday. There is nothing so irreligious as the premises of the theory of conditional reflex.

Nietzsche's slogan "God is dead" had to be followed—by inexorable logic—by Michel Foucault' s "Man is dead." If there is no God, there can be no man either—they are interrelated.

Expansion of social democracy in Europe and (in particular) in South America: socialists came to power in Greece, Spain and France. In Latin America, socialists are in power in the Dominican Republic, Venezuela, Costa Rica, and Peru. There are strong trends toward social democracy in Brazil, Argentina, Panama and Mexico. As a matter of fact, there are developments toward the centre, with alternate, but not significant, shifts to the right or to the left. In politically mature societies, the extreme (radical) political solutions remain on the margins.

About hygiene: St. Ambrose never took a bath in his life, in order not to succumb to the "pleasure of touching his own body," while the "odor" of Louis XIV's feet could be smelled at a distance of several meters. Leonardo da Vinci went to bed with his boots on and, since he did not like to take them off, he considered them "his second skin." Isabel of Aragon

maintained that “one should take a bath upon birth and before the wedding.” Given this information, the magazine Europeo (from 1985) concluded: “So it is obvious that in Central and Southern Europe there was not a strong tradition of personal hygiene. The Catholic preaching about shame and carnal sin was much closer to those inhabitants of Europe than the Roman baths from pagan times.” Medical historians found out that the drastic reduction of the rate of death was not due to new drugs, but primarily to higher levels of hygiene. Typhus was curbed at the beginning of the twentieth century, long before the discovery of the corresponding medicine.

It was similar with tuberculosis, where the death rate had been significantly reduced before a vaccine was invented, thanks to progress in hygiene.

Celibacy was introduced only by the decision of the Lateran Council held in 1139. It is not a religious dogma but a disciplinary measure, yet complying fully with the spirit of Christianity. The explanation offered by the Lateran Council says that marriage was forbidden to priests “in order for purity, which is God’s will, to be spread among priests and religious orders.”

Through a careful study of the nature of nudism and naturalism we could discover some religious roots. Some sects advocate and practice nudity referring to the “return to Adam’s innocence” or associating it with life in Paradise before the famous “fall.” However, after the “fall” everything changed, so the comparison makes no sense.

In Europe, and in the West in general, “the right of the victim” was advocated by the rightists, while the leftists, as a rule, tried to excuse the defendant. For almost two centuries, from the rationalists and on, the victim of the crime was more or less forgotten. An absurd situation was created: peaceful citizens were threatened and criminals were defended by all. It became fashionable to invent theories that explained crimes and excused criminals. This was a reaction to the current criminal codes that remained

extremely cruel for centuries. The dilemma was about the genuine, even metaphysical issue of man's responsibility (or irresponsibility) for his actions. The fact that the victim was forgotten had to do with the theories of man that relied on or originated from Darwin. Darwinian man has no freedom, he is the result and victim of circumstances. Religion, which stated that man has a soul, that is, freedom, was stricter and demanded his responsibility. Atheism and religion became divided on this issue: Atheism took the criminal's side, religion took the side of the victim.

The English Parliament restricted the power of the monarch, but did not abolish the monarchy. The French Parliament believed that it could insure itself against the monarchy only by destroying it. These were two different spirits.

All we know about the ancient Egyptians shows that they were obsessed by thoughts on the purpose of life and on the meaning of death. Nothing has changed in the last five thousand years.

The pituitary gland, which is considered the most important gland in the human body, weighs only half a gram and has the dimensions of about 5 x 13mm. That gland, together with the hypothalamus, has the function of a control unit—or a central switch—that regulates growth, the function of the thyroid gland, adrenal glands and sexual glands, as well as the production of milk and the quantity of water in body tissues. One thing is certain: such a complicated and perfect "device" was not created by chance.

"The pain of the world" belongs to culture, not to civilisation. Civilisation does not know about such "pain."

Science knows about evolution and has its history. Aristotle's physics seem naive to us. However, it is quite contrary with Aristotle's *Metaphysics*. Unlike his physics, it remains equally interesting nowadays; the main

concepts of metaphysics were described and explained for the first time in Aristotle's *Metaphysics*.

In the book *Crime and Human Nature*, written by two Harvard professors, James K. Nilson and Richard Hernstein, criminal behaviour is explained by the factors of the make-up of the body (which reminds us very much of Lombrose). According to the authors, criminals are most often young men with a strong muscular build, with an intelligence quotient below average, of impulsive nature, focused on the "now," which makes it more difficult for them to think about the future and consequences. The authors state that the research they carried out leaves no doubt that factors of bodily constitution are directly connected with criminal behaviour.

Malarmé's famous Sonnet on X (middle nineteenth century) has 14 verses that remained completely unintelligible to his contemporaries as well as for his modern readers. The poem is full of puzzling elements and represents the very top of his "hermetic phase."

A computer can know a lot, it can be proficient in many skills, but a computer is stupid. Computers of the so-called fifth generation represent the famous artificial intelligence, of which one was to be completed in the Laboratory of Artificial Intelligence at the Massachusetts Institute of Technology in 1987. But, even if the human mind could be copied (which competent experts doubt), one thing is for sure: computers will never be able to, even theoretically, write poetry.

According to Kierkegaard, death is the fruit of freedom. Death was born from Lucifer's rebellion. In Byron's drama *Cain*, Cain wonders about his parents' guilt and their expulsion from Paradise, expulsion resulting in the loss of eternal life. Innocence is the state that existed before the knowledge of possibility of choice, that is, of freedom. Along with freedom come Rebellion, Guilt and Death.

Every utopia is totalitarian by its definition. Besides external relationships, it always includes planning of the human psyche.

The asocial character of art is not a “certain negation of a certain society,” as suggested by Adorno (in his book *The Social in Art*). Every form of art in every society is asocial in a certain way.

Even the ancient Greeks required two things: knowledge and skill. They expressed it very picturesquely in their requirement for man to be able to “write and swim.”

Artists create art when they “make” their works, not when they philosophise (theorise) about them. Their potential “explanation” of their own art usually makes the understanding of their works more difficult. Balzac’s preface to his *Human Comedy* is a good example of this. Durer could be another example. In his book on painting, he defined art as a sum of everything that is based on “measure, number and weight.” This was a definition of physics, not of art. He should rather have said nothing.

Mahabharata, the 3,000-year-old ancient Indian poem of 100,000 verses, in which all the wisdom of a civilisation is condensed, is the greatest poetic creation of humankind. The poem describes the great dream of Vyasya’s about the destiny of the world. His companion is a boy who asks questions on life and the world. These childish questions are as equally “wise” as the answers of the wise hermit Vyasya, the hypothetical author of Mahabharata.

Aristotle describes the task of philosophy like this: “What was always asked and will always be asked and disputed, namely: what is being, or what is existence?” Aristotle in his *Metaphysics* defines this question, the book thought by some as the cornerstone of philosophy. Heidegger believes that

what Plato and Aristotle achieved “was maintained in different forms in philosophy.” Some call Aristotle’s *Metaphysics* the “book of books,” the “decisive moment of all of West European history” (Tomislav Ladan, translator of *Metaphysics* into Serbo-Croatian).

The metaphor is basically a comparison. The question is whether the computer, as perfect as it can be, will ever be able to think metaphorically. How could it distinguish between the literal and metaphoric meaning of a word?

In *Tonio Kroger*, Thomas Mann deals with the problem that permeates his entire work: the attitude of art (and artists) toward normal life, or the attitude of beauty toward the laws and requirements of a “normal civil society.” The artist does not live, he reasons about living. Art is an adventure of spirit that is in discord with existence, and the artist is an unhappy, alienated man, burdened with the curse of knowledge.

We cannot talk about Darwinian man. His man is nothing but an intelligent animal. We could even assert that Darwin does not speak about man, as his creature is not torn apart by aspirations or doubts. It is made all in one piece. It will achieve utopia and live in it like a fish in water—if that were possible, of course.

In the Catholic Church of the fifteenth and sixteenth centuries there were some ideas to proclaim Plato a Saint.

Fromm said somewhere that man of the Middle Ages could be considered happy.

Euthanasia—“murder out of mercy”—has not been legalised in any country of the world. That happened once only—Hitler’s laws on killing invalids,

exhausted elderly people and debilitated children. According to the evidence presented at the Nuremberg Trials (1946—1947), 275,000 people were killed under those laws (Intervju, 31 January 1986).

To the moral norms of Judaism, Christianity opposed the moral character of Jesus Christ, to the dead morality—living morality, to laws—life, to rules—personality.

As for the Islamic understanding of man, we can speak of what that conception is or is not about. Here is one example of the perception of man by Albert Camus that is contrary to Islam: “No ingenious work has ever been created out of hatred or disdain. That is why the artist, at the end of his journey, forgives and does not condemn. He is the eternal defender of the living man just because he is living. He advocates love for his neighbour, but not love from a distance that degrades today’s humanism to the catechism of judiciary. On the contrary, a great deed (work of art) confuses all the judges. By it, the artist at the same time pays tribute to the noble human character and bows before the worst criminal.” So Camus reasoned and idealised. It is essentially the Christian way, no matter whether Camus was aware of it or not: that love for a neighbour, the rejection of the court and law (“catechism of judiciary”) and, in particular, “bowing before the worst criminal.” Had Camus really known what “the worst criminal” is like —as Allah knows it—he would not have written those words. Islamic respect for man and his dignity is not expressed by love and forgiveness in the first place, but by the principle of human responsibility. Man is responsible, and the punishment for a crime incorporates both, the human rights and human dignity of every man, including the criminal.

Even Adorno recognised the connectedness of art to religion (superstition, as he put it). He designated it as “a vice of art,” because art thus keeps aspiring to return to the myth from which it came.

Even now, we get equally excited about reading the Epic of *Gilgamesh*,

which has remained “contemporaneous” after 4,000 years.

A computer of the so-called fifth generation (on which the Japanese are working) will be able to talk, understand language and pictures, to learn, associate, conclude, decide and behave the way we believed only men could do. This is what the developers insist. It will be an “intelligent machine.” Some, however, maintain that it is impossible. Their arguments: thinking requires creativity, and no machine can be creative. Intelligence requires one type of experience that can be acquired only through interaction in the real world with similar people. Intelligence requires autonomy, and no machine can be autonomous. Even when it has accomplished a task, the machine will not be aware of it, and awareness is an important component of intelligence. Some believe that it is possible to offer mathematical proof that a machine cannot be intelligent. Yet, intelligence is not the “most human” quality of man. It is a part of a man’s soul, of his humanity. Intelligence was not what was given to man by God’s touch (Michelangelo). It is not the ruh (“He created the soul and made it capable of doing good and evil”—Quran). We are witnessing the human endeavour to create artificial intelligence—intelligent machines, machines that think. People who are experts state that such an incredible thing is possible. In any case, there is no essential difference between a classical machine and a computer.

The simple belief in responsibility after death—that people will be held accountable for their deeds, for the way they exercised their freedom—that thought to me today seems to be the only real idea, the only thought that gives sense to this world. All the facts of physics—Newton’s or Einstein’s—all the knowledge of astronomy, biology and psychology, can leave us indifferent. Only the idea of accountability is exciting and true. There are two separate orders of things: Kepler’s laws on the one hand, and the truth of Shakespeare’s tragedy on the other.

The difference between a painted portrait and a photo: the painting shows

how one person is different from another, photographs show how similar we are. A photo is a portrait without a soul.

The English writer Doris Lessing describes in her novel *Diary of Jane Romers* (published under a pseudonym) the loneliness and isolation of elderly people in civilised countries, especially in Europe and America. In an interview about the novel she said: “It is characteristic in the rich Western societies that the elderly are left on their own. Much is done to keep them alive, but it is not life.” Lessing thinks that this is typical behaviour of Western society. “In Africa, where I grew up, elderly people are never sent away from their homes, nor would they accept to be put in nursing centres where they can do nothing but wait for death. I met many Indians and Chinese who were very upset about the way the elderly are treated in Europe.”

Could it be said that the Chinese culture “has been living” uninterruptedly for 4,000 years?

What is culture if not an attempt to tame the animal called man?

Even the ancient Arabs stated that philosophy is extended Aristotelianism. That is true for any kind of philosophy.

A poet from Muslim Spain (Abul Walid al Waqqasi from Toledo, 1107—1195) says in one of his poems that men have only two sciences: one that is real, whose borders they can never reach, and one that is false, which is useless. Some believe that by these two sciences Waqqasi meant metaphysics and logic.

The Greek Galen (129—199) exposed the famous theory on four organic liquids that are present in all organisms: blood, mucus, gall and black gall,

while in the inorganic world there are four basic elements: air, water, fire and earth. According to Aristotle, there is interdependence between the four organic elements (liquids) and the four inorganic elements. How deep Aristotle's metaphysics and how naïve his physics!

As early as in the sixth century B.C., Alkmeon and later on, Plato and Galen, later, believed that the brain was the centre of spiritual life and thought. The tradition that gives that role to the heart is even older: this view was recorded on Ebers' papyrus (1550 B.C.) by Egyptian doctors and adopted later on by Aristotle, Ibn Sina and Ibn Tufayl.

Science progresses if it is supported by society. This is the opposite with art. Society's support smothers it. The Dutch painter Dibets complains about the very favourable situation of art in the Netherlands. "If you want to be an artist, the state will fully support you. It is too easy to survive, especially in the first years that are usually the most difficult for a real artist. This sounds very nice but, on the other hand, it brings about problems. The best artists do not want to accept such support and often leave the country, while the favours provided by the government attract scores of lousy artists. Serious artists 'suffer' most, because the government treats them as equally as the bad ones. In the Netherlands it is much more difficult to be successful than in other countries where one has to be very good just to survive" (in an interview for NIN, 20 April 1986).

The dual nature of man has been always symbolised in popular understanding by two organs: the heart and the brain. The heart will become the symbol (and bearer) of spiritual life, and the brain of the psychical. The soul and the psyche are not from the same world, like the heart and mind were not so in primal human conscience. When the primitive wanted to point out his deepest inner feeling, faith, devotion, love, life, intention, soul, he pointed at his chest, not his head. The Quran says: "He knows what is in your chest."

Which is the way for the earth to reconcile with heaven?

There is also the contrast between “homo sapiens” and “homo ludens,” since man is both of them, and it is being both that makes him man.

Reading Hermann Hesse, I noticed that he was absorbed in the same thoughts as myself, except that he was better at expressing them. The problem of polarity or “the middle-of-the-road” is a constant topic of Hesse, and he varies it in many ways and forms. Here is one of those situations (Plinio addresses Knecht, trying to define their relationship): “You are on the side of privileged upbringing, I’m on the side of natural life. In our struggle you have learnt to trace the dangers of natural life and to target them: your duty is to show that natural, naïve life without spiritual upbringing must end up in muck and become reduced to the animal or something even worse. I, on the other had, have to keep remembering how fruitless life is if oriented solely to the spirit. Alright, everybody has to defend that of which the primacy he believes in is: you the spirit, I the nature.” Knecht replied: “We should not escape an active life for the contemplative, nor the other way around, but we should alternate between them, to take part in both and feel at home in both.” One critic noticed the psychological basis and structure of Knecht’s personality is conceived and established as “uninterruptedly pulsing polarity” (Zoran Gluscevic, *An Epilogue to Herman Hesse’s Essays*). This principal problem in Islam (polarity of everything that exists and necessity of synthesis) was made the principal topic of Hesse in his literature. In his last great work, *The Glass Bead Game*, on which he worked ten years (1933—1943), he sharpens this issue to the extreme. The main character of the novel, Knecht, develops gradually from a one-sided person into a complex (and contradictory) personality who learns and adopts from his adversaries the elements that fit into the entirety of polarity. In the novel there are a number of crystal-clear views that look like definitions of what we are talking about: “But, you should never forget what I told you so often: it is our commitment to clearly recognise the opposites, first as the opposites, and then as the two poles of one single unity.” Or: “Remember, man can be a strict logician or

grammarian, but still full of imagination and music. He can be a musician or a player at gold beads, but yet fully devoted to law and order." In reconciliation of the opposites, what Knecht is aiming at is the supreme psycho-technique of life. In the personality of Knecht, Hesse put two tendencies that are directed against each other. This is how Hesse himself formulated these two tendencies: "Two principal tendencies, or poles of his entire life, his Yin and Yang, were, on the one hand, the tendency toward preservation, fidelity, unselfish service to hierarchy and, on the other, toward 'waking up,' advancing, the reaching and accepting of reality. . . . He served a spiritual community whose strength and purposefulness he admired, but he saw a danger in its tendency to see purpose in itself, to forget about its task and cooperation with the entire country and the world and to finally peri h in a great separation from the entirety of life, a separation that gets increasingly condemned to fruitlessness." In a new encounter with Plinius Designori, after a long period of separation, Knecht and Plinius renew their friendship and through conversation they remove some earlier misunderstandings. But a strange thing happens: a transformation and exchange of opinions. Plinius, who used to be a passionate advocate of the world, finds himself in a crisis and feels the need for something he does not have —for Kastalia, while Josef Knecht, on the contrary, is about to embark upon the "other" world from which Plinius is seeking help and spiritual supplement from Kastilia. In the clash of these opposing views, or even worlds, Hesse shows the fruitfulness of synthesis and the great potential it entails. Without an opposite yet complementary view, no single view makes sense for itself. Exactly as in the Quran. For Hesse, an expression of that dualism is also the cultural polarity between East and West, where "in spite of their equality, there is obvious supremacy on the part of the East" (Z. Gluscevic). Is this not a way to overcome the syndrome of Eurocentrism and an incentive to the highest possible form of tolerance?

Each of the characters in Hesse's *Steppenwoif: Biography of the Soul* represents one of the conflicts of the author with himself. The entire literary work of H. Hesse is autobiographic. Hesse himself called his works "a biography of the soul."

(Renaissance culture without civilisation). This can be concluded on the basis of humanist writings of that time, which are witness of the feelings of strength and dignity, as well as of insecurity and desperation.

Mirce Eliade tried to discover the sacred in the profane. Science does the opposite: It looks for the profane in the sacred. All of Eliade's opus is marked by the idea of the eternal return to the beginning, and the beginning is sacred. In the story entitled *With the Gypsies*, Garsilesku (the main character) realises that he did not spend just a few hours with them, as he believed, but twelve years. In his play *Adio*, there are two separate courses of time for the audience and the actors, who perform behind a closed curtain

The principal characteristic of the Reformation (and Luther's teachings): man achieved independence in religious issues. Luther deprived the Church of its authority and transferred it to the individual. This contributed significantly to the development of political and spiritual freedom. But, what may seem rather incompatible with this is that Luther, in his works, stated that man's nature is evil and vicious and that he can only be saved by God's mercy. A similar seeming contradiction can be found in the Quran. Both man's responsibility and God's mercy are true.

Calvinism also offers examples of some "contradictory" doctrines being very vital and constructive in real life. There is an obvious contradiction between Calvinist teaching on absolute predestination (fatalism) and the very expressed requirement of necessity of constant human efforts in the outer world. In that pronounced human endeavour, Max Weber identifies an important link between Calvinism and the spirit of capitalism, that is, its extraordinary dynamics in the early period. As for that contradiction, only theorists and analysts discovered it. People who practically accepted Calvinism and lived in it found no problems with these two contradictory requirements. How could this be explained? Only by the fact that life itself

manifests a similar antonym that sets it apart from an ideal, a thought, that is from non-life. All analysts fail to offer an explanation to the tireless activity of the people who believed that everything had been predestined even before birth and that, consequently, no effort could change anything. Calvinist doctrine prevailed as a predominant teaching in the period of early capitalism, which was one of the most active periods of human history.

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For E. Fromm, new religious doctrines (Protestantism and Calvinism) were "the response to psychological needs caused by the decline of the medieval social system and the beginnings of capitalism." They were "to prepare Man for the role he was going to play in the new industrial system" (E. Fromm, *Escape from Freedom*, p. 105). For others, these doctrines were the response to moral deviation within the official Church. The former view is a good example of the materialistic, the latter of idealistic explanation of ideas and beliefs.

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Taoism—the oldest authentic Chinese religion. Principal teaching: there are two complementary forces, yin and yang, whose interaction and eternal balance maintain the harmony of the world. Jang Ling who lived in the second century B.C., is considered the founder of Taoism (tao = way). He was an alchemist (in a way, similar to Muslims, several centuries later). Lao-tse defined the basic premises of the religion (sixth century A.D.). It is interesting that Taoist monks laid the foundations for traditional Chinese medicine, exact sciences and astronomy (similar as in Islam); and, even today, Taoist temples are schools of Chinese fighting skills that, through Japan, developed into karate and judo. Yin and yang reflect the idea of contradiction in a unified world. All religious ceremonies in Taoism are - oriented towards establishing or maintaining harmony between these two principles.

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As poetry is older than prose, which is not very logical or expected, metaphysics preceded physics. If man had been "created" as thought by Darwin, this would be inexplicable. Darwinian man understands only

physics; genuine man understands metaphysics.

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Violence as the absolute means is promoted in a series of Lenin's works (with mind-boggling openness in his *Sotchinenie*). Totally bare violence stood inevitably at the opposite pole, against Christian love and compassion. It is all about principles.

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Some of Hitler's thoughts in his *Mein Kampf* sound very Darwinian-like. "While Hitler and his bureaucracy enjoy their power over the German masses, those masses are being taught how to enjoy their power over other nations and how to use the will to rule the world as their driving force" (E. Fromm, *Escape from Freedom*, p. 203). Hitler justified his expansion by the explanation that the will for power was in the very root of the eternal laws of nature and that he only recognised and complied with those laws. Here, besides Darwinian, we discern some of Nietzsche's sources of Nazism. This becomes even more obvious in Hitler's speech on the German rule of the world, which should lead to "peace which is not supported by palm twigs of weeping pacifist mourners, but peace brought about by the victorious sword of a nation-master, put in the service of a higher culture" (*Mein Kampf*, p. 598). In the instinct for survival of species, Hitler sees "the prime cause for education of human communities" (ibid., p. 197). Hitler celebrates nature as "the cruel queen of all wisdom," whose law of survival is "tied to the iron law of necessity and to the right of the best and fittest to prevail in this world" (ibid., p. 396).

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People are equal, but not identical. In this context, equality and identity are two different categories. To God, we are equal, in nature, we are identical. We are as equal as God's creatures, which means that we have equal value as human beings and that every individual has a priceless value. If it were possible for us to be identical, we could be so only as a product of nature, in what makes us natural beings, in what we get from nature. As souls (individuals) we are equal, as bodies we are (or could be) identical.

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The law is not a weapon for the strong, but for the weak. The strong do not need law. Force, by its nature, tends to be unlimited. Let us recall Lenin's definition of a proletariat dictatorship as "power, not limited by anything and relying upon violence. . . etc." (*Sotchinenie*). E. Fromm states that history witnesses that "justice and truth are the most important weapons used by the helpless in their struggle for freedom and progress" (E.F. *Escape from Freedom*, p. 256).

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Reducing characters to contentment (or discontent) and connecting them to the prime erogenous zones (mouth and anus—oral and anal characters), Freud comes to the conclusion on man's vicious nature and to the interpretation that all of man's "idealistic" motives are actually very low. Marx applied similar ideas on history, so he concluded that, for instance, Protestantism was a response to the economic needs of developing capitalism, and so on.

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(Culture and history): Compare the relevance of Aristotle's *Physics and Poetics* (or *Metaphysics*), or some of his judgments in these two domains, in order to comprehend the "historicity" of science and philosophy. The concepts from Aristotle's *Poetics* remain "contemporaneous" even nowadays and are used in modern analysis of literary works. This is not the case with his *Physics*.

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Jesus and the Inquisitor in the Great Inquisitor (The Brothers Karamazov) can be understood only as archetypes.

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According to Hegel, the essence of art is more real than reality in its everyday sense because art is a meaningful and shaped reality. A historical "bringing" of mankind to its senses is achieved by means of art, religion and philosophy.

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A similar "Islamic" problem can be observed in the dispute over the

rational or irrational nature of art, or in the contrast between logos and mythos in literature. Each of these tendencies, brought to extreme conclusions, leads to an absurd result. In the former, any sensible contents of art are lost, it becomes totally arbitrary, existing only for itself and its creator, unintelligible to others, and non-existent. In the latter, art is lost because it is reduced to scientific and philosophical knowledge. Only the unity of these two principles, mythos and logos, can explain the real nature of art (like in architecture—the unity of construction techniques and style). That unity is seen in supreme works of art. It is about the way in which life itself begins and continues. Logos is the body and mythos is the soul of art (Aristotle: “Mythos is the main part and the soul of tragedy”).

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The famous pair of notions—the form and the contents—belong here as well. The form helps shapeless matter to be “something,” to be a thing. This example of a maxim from Aristotle finds the most obvious example in sculpture. Dichotomy: the form and the contents—are both members equally active, or is one of them passive (“passive member of dichotomy”)?

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It is not a coincidence that Leonid Timofeyev, a literary critic of Marxist orientation, believes in the omnipotence and universality of the word and thought: “Everything that is accessible to thought is accessible to the word; thought encompasses all domains and sides of life, which makes literature a universal art” (L. Timofeyev, *Theory of Literature*).

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Fairy tales prospered in the illiterate age of humankind. So did the epic.

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In the world of fairy tales the laws of causality do not apply. Milivoy Solar: “There is no difference between the real and the unreal in a fairy tale: miracles happen, but nobody is amazed, people move naturally in unnatural situations, they encounter fairies and witches, fight sorcerers and devils; dragons and dwarves live like men. Animals, plants and things talk to people without any problems” (*M. Solar, Idea and Story*).

“In some periods art moves towards science, while sometimes science turns towards art,” says Arnold Hauser in his *Social History of Art and Literature*, I, p. 325. That is true, but these two phenomena will never become equal or merge. If it happens anyway, that will mean the disappearance of one of them—art or science, but more likely of art. The latest crisis of the novel (designated as “the death of the novel”) is essentially due to the modern novel getting closer to science. In the modern novel there is less narration, less mythos, but more education, science and philosophy. This is not a good sign. That is why the modern novel represents a decline compared to the classical novel, where the balance of elements that make up a novel existed. This scientific orientation appeared in the naturalist novels from the late nineteenth century—the so-called experimental novels, the most famous author of which was Emile Zola.

In a simplistic approach, we could say that romanticist literature idealised man (man is more than man). Realistic authors saw in man all the good and the evil meant by the word (man), while naturalists viewed him as an animal (Zola: Man = Beast). The Moderna movement added the last level of degradation, lowering man to the level of a thing. From an angel in romanticism, man was reduced to a thing in the modern novel. That is why Solar was right concluding that Maupassant’s and Zola’s characters look much more human that those of Joyce and Beckett.

The entire history is a part of what is called our destiny. By being what it is, including its presence in our conscience, history determines our relationship to everything that exists and defines indirectly our personal and social situation.

Science itself cannot comprehend the meaning of life. By using its method of endless analysis, for every analysis is endless by definition, science is confronted with “nothing” in the end. All scientific novels, as well the modern novels with a thesis—the “semi-scientific novels” by Camus, Sartre

or Hermann Broch confirm this clearly. They are a product of scientific consciousness or of a scientific approach and, in the end, they produce the awareness of absurdity. This is the only possible outcome.

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In order to be able to express all the facts about consciousness, and in particular to explain language as a means of expression, we would need a metalanguage.

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In the modern novel, often defined as “the novel of the flow of consciousness,” man or personality is not reflected as in a classical novel. Neither does it mirror consciousness, rather just that what is mirrored in consciousness. There, the world is a minor, but we do not get to know anything about the minor itself.

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Marxist dogmatism brings many things into shallow waters. For instance, hopelessness, absurdity and a fragmented approach in modern novels, all of which are a consequence of science being misplaced, for the Marxist Lukacs is a result of the wrong political orientation of writers (G. Lukacs in his study on *Today’s Significance of Critical Realism*). This is a very simplified and wrong explanation.

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Physical time is an eternal presence, it is not time, because from the point of view of physics, the universe is endless in both space and time. The physical universe can be imagined as existing only in eternity, that is, beyond time.

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The problem of time in the modern novel. In Kafka’s novels the action has neither a real beginning nor an ending, everything runs in a circle. In Joyce’s novel *Finnegan’s Wake*, all that is happening tends to be condensed in an instant, while in Faulkner’s Sound and Fury, time is in complete disarray. There is a parallel narration about what is happening now and what happened in the past. It sometimes seems to me that classical novels

happen in Newton’s, and modern in Einstein’s world. In any case, the times do match.

As to man being turned into a thing in modern novels, that happens in the relation between the cause and the consequence. As a matter of fact, the condition for man to be fit for the scientific analysis he is subject to in a modern novel is to be not a personality, but a thing. Only as a thing (not as a man) can he be a subject to the analysis he is exposed to in modern novels.

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Hauser wrote about Dostoyevsky’s novels: “His novels take place on the eve of the Final Judgment. . . everything is waiting to be cleaned, calmed and rescued by a miracle—waiting for a solution that is not based on power and sharpness of spirit and dialectics of reason, but on denial of that power and on sacrificing the reason” (Hauser, *Social History of Art and Literature II*, p. 351). What does this human drama have to do with events described in a scientific novel or in a social-realistic “production” novel describing enthusiastic masses of people building a collective farm?

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With regard to amazement and admiration as the only genuine cognition of the world, we must note that in modern novels there is not a single trace of such feelings. They have been substituted by an analytic approach that divides reality into classes, layers and parts. The “spot-light technique” is a method used in a modern novel to highlight a detail, which is then endlessly dissected and analysed, while the whole of the world remains unknown. God, love, death, guilt, responsibility, crime and punishment, all remain unnoticed. If possible to say, this is the atheism of the modern novel.

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The wife of Vitold Gombovic, a seriously ill man, used to say that his pains were alleviated to some extent only by talking about philosophy. For him, philosophy was a sort of therapy.

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A prerequisite for any ethics is freedom. A prerequisite for any natural science is a mechanism. How can the two sciences, whose premises exclude each other’s, exist at the same time? The only possible answer would be

that two different worlds exist and that we inhabit them simultaneously.

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Miroslav Krleza said on one occasion that everything that is not individualised in art is “equal to zero” (in his *Podravski motivi*).

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For the preface to the book *Islam Between East and West*: I am not in a situation to write a long preface. I will only make some observations: I am concerned about the experts and their reading “line by line.” I expect that a reader who follows the vision, roughly sketched or just hinted in the book, will be able to discover more than a meticulous analyst. As a matter of fact, it is just an attempt to offer a new philosophy of Islam. I am perfectly aware that the attempt has remained incomplete and just insinuated, even incoherent in some places. As for its incoherence, that refers mainly to the inconsistency regarding categories. I am not sure if the reader will find it justifiable if I say that the inconsistency was conscious, sometimes even deliberate.

For this is not a geometric drawing, but a quick painting in which, though a landscape is discerned, the paintbrush strokes are far from being mathematically perfect. I would be happy if my ideas could be clearly discerned at least. Finally, this is just a testimony brought in favour of one perception of the world.

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History is not “a process in which man became man,” as stated by Marxists. Man has no history. He was in the beginning what he is now and what he will be in the future. This is the difference between Darwin and Michelangelo. Darwin’s man is a result of a process, Michelangelo’s was created by God’s touch.

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Fasting is an exclusively human choice. Both, man and animal eat (feed themselves). Only man is capable of fasting. Fasting clearly draws the difference between man and animal. Eating (feeding) is done following an urge, a law of nature. Fasting is the highest expression of will, it is an act of freedom. This freedom, rather than any medical reason, is the greatest

significance of fasting.

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Soul—psyche. The difference is not terminological, but essential. “The psyche is a scientific aggregate of features. The standards of health and illness, and not of purification or sin, apply.”The soul does not know what illness is, just as the psyche does not know what sin is. Explaining the meaning of T.S. Eliot’s drama *Murder in the Cathedral*, a critic noticed that the psyche as a means of motivation was omitted. “The psyche was omitted and replaced by soul,” he concluded (Radovan Marusic in the article *The Problem of Christian Martyrdom*).

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The idea of human accountability is the greatest and the most important of all ideas connected to the name of man. Its origin dates back to the Prologue in the heavens, consequently before history. The same could be said about human rights.

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Not to have the world is one thing, not to want to have it is another. Not to rule the world, and not to want to rule it. Not to know the world, and not to want to know it. The latter is a religion, but that religion is not Islam.

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The two worlds of Herman Hesse (in the encounter of Plinius Designorio and Jozef Knecht): “Sometimes,” said Plinius with resignation, “it seems to me that we have not only two different ways of expression and two languages, each being translatable into the other just with insinuations, but to be completely and generally different beings who can never understand each other, who are actually men, real and of full value, you or we, or whether any of us is a man—I was always suspicious about that. There were times when I looked at you... like at something superior, with some respect, with a feeling of inferiority and envy, I saw you like gods and supermen who were always cheerful, always playing and enjoying their own being, beyond the reach of any suffering. Sometimes, you seemed to be worth of envying, or of compassion, another time you deserved disdain, you eunuchs, kept artificially in your artificial childhood, childish and

innocent in your world of games, passionless, clearly fenced, nicely cleaned world, where. . . any unfavourable excitement of the senses or thought is silenced or suffocated, where harmless and bloodless games are played all the time and where every sublime feeling, every real cause, every mutuality of hearts is controlled, suppressed and immediately neutralised. The instinctive life has been tamed by meditation, dangerous, reckless and seriously responsible undertakings, like economy, law, politics, have been left to others for generations. And, to avoid boredom, such a world reconciles with all these learned specialisations, syllables and letters are counted, glass beads are played on and with, while outside, in the world sludge, crowded people live real lives and do real work." Responding to this criticism, Knecht described his world as "a certain, nicely arranged world of clear forms and formulae, of pure abstractions and politeness." Pointing at the night sky, partly covered by clouds, he says to Plinius: "Look at that landscape of clouds with their night ribbons. At first sight, one could think that the darkest parts are depths, but the next moment it becomes clear that the dark and soft parts are clouds, and that the universe and its depths begin only at the edges and fords of those mountains of clouds and sink into infinity, where stars stand solemnly, as the highest symbols of clarity and order for us, human beings. The depth of the world and of its secrets is not where the clouds and darkness are; the depth is in the clear and serene. Let me ask you something: before going to bed, look at those bays and straits with so many stars and do not dispel thoughts and dreams that might come to you" (Hesse, *The Glass Bead Game*).

The Blessed Jerome (died 420) called Rome "the New Babylon" and "the courtesan in a purple robe."

The separation of the Christian clergy as an independent authority took place only in the third century but has remained, until present time, continually developing and becoming stronger. This is a sign that it was a natural process that suited the nature of Christianity and its mission in the world. "The Western clergy became a superior authority, the mediator between God and men; they took over the responsibility—-that later was

turned into their exclusive right— of being the sole interpreter of God's will and meaning" (P.S. Cohen, *History of West-European Literature*). Furthermore: "Basically, monastic orders came into existence together with Christianity. It could be said that in the first three centuries, the life of all Christians had a monastic character to a degree" (ibid., p. 18).

The Gothic style is a full expression of the Christian perception of the world. A Gothic vault, so light and pointed, pulls the entire structure of the temple to the heights, towards the sky. Heine wrote: "When we enter an old church, we hardly suspect the exotic meaning of its stony symbolism. . . . We feel the elevation of the spirit and the deadening of body.. . and our spirit rises towards the sky together with the huge vaults of the temple, separating itself painfully from the body which remains on the ground like heavy clothes. When we look at those Gothic churches from the outside, those huge edifices, so light, so translucent, so airy, we understand all the power of those times which managed to conquer even the stone and make it look as if inspired by the spirit of providence, so that the roughest material becomes an expression of Christian spiritualism."

Medieval knights—"the armed force in service of the non-armed truth" (Church). Knights were a military religious order. However, while monastic orders survived and became stronger, the military did not, as they were contrary to the spirit and nature of Christianity. They were an accidental and anomalous phenomenon in one of the stages of the history of the Church. This fact could not be changed by any ritual ceremonies, and armed formations of the Church were destined to disappear.

Dante, the most Christian poet of the Middle Ages, did not place Popes into Paradise. In the eighth circle of hell we find Nicholas III and Boniface VIII. He punishes them because they were unscrupulous carriers of Christian ideals.

From the artistic point of view, the second and the third part of the *Divine*

Comedy, “Purgatory” and “Paradise,” are far behind hell. Satan’s kingdom in Milton’s *Paradise Lost* is also depicted with much more strength than Paradise and its inhabitants. The same could be said for literature in general. Does this not tell us something more about the relationships between life, art and the truth?

Rising against the extremities of the medieval Catholic views and developing as a protest against them, Humanist literature went to the other extreme. It celebrated the body and ended up in extreme cynicism and debauchery. The writer Antonio Becadelle (Italy, fifteenth century) openly advocated debauchery.

Milton wrote a treatise in which he defended divorce. The English “middle road,” Baconian dualism in the thought and work of John Milton: (1) In his treatise on divorce he refers to God’s will and the Holy Scripture and considers marriage a human institution; (2) at the same time, he defends the principle of authority and human reason; (3) in his argumentation he sometimes refers to theological postulates, while sometimes resorting to rationalist arguments. Milton is opposed to scholastic education and very much in favour of education covering nature and real life phenomena. However, the contents of his famous poem Paradise Lost describe the fight between Satan and God, imbued with deep religious inspiration. In the poem, the strict Puritanism and secular ideas of the Renaissance are intermingled—though seemingly incompatible; all in all, a typical English case.

In his theory of cognition, Locke had a strong and decisive influence upon Voltaire; however, what eventually happens: the English (Locke) believes in Revelations as the source of truth and does not see any contradiction in it, while the French (Voltaire) remains consistent. He acknowledges only one principle: the reason as the only source of all our knowledge. These are the two different spirits or approaches.

(History and morality). Tacitus relates how he enjoyed staying with the wild Germans and lovingly describes their innocence, gentleness and simplicity.

Materialism leads to determinism, they are the same in a sense. Diderot, the French materialistic thinker, remains consistent (which is not the case with many other materialists). Here are some of his ideas: There is no such thing as human freedom. All of man's actions are predetermined. The notions natural and unnatural should be used instead of moral and immoral. Bad or good characteristics of a man do not depend on himself. Everybody is born with bad or good characteristics; every man inevitably succumbs to the general course of events that take some to glory and others to inevitable disgrace. Self-esteem, shame, remorse, they are all worthless and based on the ambition and stupidity of a human being who attributes to himself the merit or the blame for what is a consequence of the inevitable, and so on. Another Frenchman, Rousseau, takes a completely opposite standpoint and preaches the so-called "religion of heart." In one episode in his Emile (*Confessions of the Vicar of Savoy*) we can read the following lines: "I see God in all His acts, I feel Him in myself, I see Him around myself." Or: "The very fact that evil and injustice are triumphant in this world proves the immortality of the soul." Rousseau takes the immediate man's feelings as a witness to freedom. "No matter what philosophers say, I will never give up on the honour of thinking. It is not the word 'freedom' which is meaningless, but the word 'inevitable.' To assume an action as taken by a human being without his wilful decision means to look for the action without a cause, which is nonsense. What is our moral feeling about? Do we not feel spontaneous admiration and respect for great works and noble characters?" Rousseau and Diderot—they represent opposites or two irreconcilable poles of the French and the human spirit in general. They stand opposed in everything—as a thesis and the antithesis.

Aristotle set the three famous elements of the unity of drama: place, time and action. Aristotle's principles were considered to be the "natural laws of tragedy" by many. There is no history.

Respective “competencies” of religion and of science should not be mixed up. Religion provides the answer to the question on the purpose of living, while science studies life and nature as phenomena. Neither science can answer the question regarding the purpose of living, nor can religion define the laws of nature. Science that pretends to offer absolute knowledge ends up in denial and nihilism. Let us remember the introductory monologue in Faust.

Goethe’s *Faust* is about the duality of human nature. “I am the face of a deity,” he shouted at first, but concluded later on: “I am a worm crawling in the dust.” Obviously, he is both.

Following the flight of an eagle disappearing in the boundless distance, Manfred (as a matter of fact, Byron) says: “We are a union of dust and deity, neither meant to fly nor to creep; we struggle with our dual nature all our life.”

Two pieces of Kant’s criticism: Instead of striving after the discovery of the original cause of phenomena, science limits itself to explanations of what is happening before its eyes. It ceases to deal with the question why something is happening and limits itself to description and, if possible, explanation of how it is happening. This is physics, not metaphysics.

In his work, *The Spirit of Christianity*, Chateaubriand (1768—1848), a French romantic poet, proves that Christianity is “the most poetic religion.” He underlines the huge impetus that Christianity gave to poetry and to art in general. It is true that art was and is a great argument of Christianity. While the atheist civilisation built a diversified and dynamic world, Christianity built an equally rich inner-world. However, these are two completely different worlds, two lives and two treasures. They do not prove each other.

The greatest representatives of the realist and social novel in England,

Dickens and Thackeray, who mercilessly attacked the rich and whipped the vices of the English aristocracy and high capitalist classes, remained moralists rather than social revolutionaries. They did not ask for a change of social order but for a change of people. Today, more than a century after their famous books were published, we can ask ourselves if they were right about the method. Looking back at all that happened in those hundred years, at all the dramatic attempts and their results, and in particular taking into account the real situation in modern England and Russia, we could say that history has confirmed the rightness of the so-called middle road.

There is more than one evolution. There are cosmological, geological, biological and sociological evolutions. The scientists of evolution say so. When I think about man, religion and art, I do not see any of those evolutions.

Kant took the middle position between the empiricists and the rationalists. He believed that our notions could apply only to empirical phenomena, while at the same time he considered that a priori thinking is characteristic of our reason. These are a priori functions of our conscience, that is, our particular constitutional ability to recognise all impressions in specific forms. Their competence is limited to empirical objects. However, the logical notions, which are the only framework within which we must (and can) think, existed before the experience (a priori). By this, Kant did not deny any world existing above and beyond nature, but he did deny the possibility of its, cognition. Later on, philosophy went back to pre-Kant metaphysics (Fichte, Schelling and others). A. Hegel: “Absolute reason, in order to get to know itself, takes nature as something else, separated from itself. In that way, nature is its ‘other being,’ its relative opposite. That what exists as the object of a thought is conceivable and we cannot know anything else but what is conceivable. Cognition is possible only on the basis of equality or coincidence between who thinks and what is thought about (the subject and the object). Consequently, being and thinking is the same,” concluded Hegel.

An artist (painter) said: “What matters is not that what a creator thinks he knows, but that what he does not know. If it happened that one day he comprehended what he did not know, he could leave his easel or chisel, for it would be the end of creating.”

According to Zola, the writer has to stick to the truth. Of course, Zola meant the scientific truth. “What would we say about a poet who maintained that the sun orbits around the earth, though science discovered that the earth orbits around the sun,” explains Zola (*Experimental Novel*, p. 142). And I could ask: What would be left of poetry if from it we eliminated everything that is contradictory to scientific views? What kind of a poem would it be if it spoke about the moon as a cold satellite, where freezing and wasteland prevail, which keeps orbiting the earth without any visible reason?

Critics used to object Zola stating that he was not good at depicting positive characters. When he tried to (in his *Dreams*), it resulted in a forced drama. Zola is good at writing about (painting) “the eternal animal” in human nature.

The history of the European culture is a story of the Western thought that kept swinging, like a pendulum, from one extreme to the other. For example, only in the nineteenth century we witnessed both the end of classicism and the victory of romanticism. That victory, however, was quite temporary. The European spirit soon returned to realism and, seeking its extremities, reached the naturalism of Zola and Hauptman. In the 1880’s, however, naturalism was in crisis. The Western thought turned to new extremes: Nietzsche and symbolism entered the scene. Naturalism lasted very briefly: Zola, its most important representative, witnessed its beginning as well as its end. The more extreme a thought is, the stronger its “flash” gets and the shorter its life is. The naturalist cult of the masses replaced the aristocracy of personality, while the so-called scientific method in literature was rejected in favour of fantasy and “poetic license,” etc. Sometimes I think that this pendulum is the fate, or maybe the mission, of

the West.

The internal drama in Maeterlinck's play *Intruse*. Behind unimportant events and talk, a drama is developing: everybody feels the presence of death, everybody thinks of it and keeps silent about it. The real drama is not seen, it exists in looks, in the silence, in the fear everybody feels but nobody shows. Death is the main character of the play, but the main character remains invisible while at the same time occupying all the space on the stage and the souls of all the actors. As a matter of fact, it is about showing (or hinting at) the unspeakable in the spoken and the invisible in the visible.

Describing the merciless fight for survival, Darwin showed us nature in its heartless greatness: "So, the highest phenomenon that we can imagine, the creation of the highest forms of life, originates directly from that eternal fight, from hunger and death." What Darwin is telling us and what Christ is telling us are two hopelessly contradictory statements. Darwin showed the interdependence of living and dying, and in particular the function of death in the general progress of life. Death, which produces only the darkest thoughts in any human being, according to Darwin, is a precondition to the continuous improvement of the entire organic world and of all the beauty of that world that we admire. If there were an Anti-Christ, it would be Darwin. For him, the law of egoism is the highest law of nature. That law is not only the right, but also the duty of an individual. "Darwin's theory of evolution brought about such a turn in human perceptions of the world and life, and no other great discovery that preceded it could be compared to it" (Cohen, *History of Western European Literature III*, p. 38).

The incentive repeated in many places in the Quran to "contemplate" (the Quran, 2/164, 6/95—99, 21/33, 22/45—46, 26/7, 50/6—11, 56/63—71, 88/17—20, etc.) cannot be interpreted otherwise but as a firm conviction (and promise) that the testimony of the senses and reason will not suppress the soul's belief, and that, consequently, at one point, at some horizon, science based on observation and religion based on revelation are no longer

conflicting and that they can even support each other. That horizon is what I call the horizon of Islam.

For Maeterlinck, the task of poetry is to introduce us into a higher world—inaccessible to reason—where we can “eavesdrop on the voiceless talk of souls.” “The most sublime means of communication among men, the most secure way to the human soul is—silence.”

According to Maeterlinck, life is not in action, but in the soul, it is not external, but internal. He illustrates this with a strange example: He asserts that Hamlet, as an artistic character, is superior to Othello because he does not act, “he has time to live.” The purpose of the theatre is to reach the inner sense of a phenomenon. Maeterlinck introduced the theory of the “silent dialogue” that takes place simultaneously with a loud one. The silent dialogue is essential as it is the soul’s speech which actually defines events.

Maeterlinck’s plays (*Tentaile‘s Death, The Blind, The Unwanted*, *Pelleas* and *Melisande*) contain that double course; two dramas that happen simultaneously without having much to do with one another. The first one is the outer drama, usually poor in contents and action, while the other is the drama of soul, poor in language but full of suggestive silence and guessing. In the outer drama everything is usually insecure, hesitating and contradictory, while in the drama of soul, everything is sure, consistent, reliable and correct. That is Maeterlinck’s point of view.

If there is a message in symbolic poetry, it reads: our senses and our positive thinking, based on experience and observation, offer false, deceitful cognition of the world. The unconscious activity of the soul, on the contrary, represents the only genuine source of knowledge.

The most important things in life remain unsaid. Language is incapable of expressing them. I believe that this is the sense of the Christian “sacred secret.”

The statement that morality is useful is very close to the statement that morality is a derivative of our interests (even if they were not individual, but general, not accidental, but permanent), which is a denial of morality. Morality as an autonomous value for itself, independent from interests and benefits, can be only based on the principle of duty, which is of religion.

Big cities: Zola's Nana feels some "sweet poison in the air" and it seems to her that Paris bridges emits some "flaming stream that slithers down her thighs."

American paleontologist, Dr. Stephen Jay Gould, the author of the famous book The Mismeasure of Man, asserts that there is a major misconception about Darwin: Namely, Darwin never stated that evolution meant necessarily progress, he even avoided the word evolution. All that Darwin did state was that the organism adapts itself, that is, that changes in the natural environment cause changes in the organism. That is the so-called theory of local adaptation. "The idea that evolution represents a general progress, that it is the advancement from ameba to human being, is nothing but a cultural prejudice," says Gould.

Regarding evolution, there is the theory of the "missing link" in the assumed transformation of the anthropoid ape into man.

Evolution could lead only to the intelligent humanoid, not to Man. Man could only be created by God.

Talking about man, the clash between nature and culture is the clash between the inherited and the acquired, between genetically determined properties and properties that have been acquired, that is, between determinism and freedom. In this context, an interesting question arises: is the current superior position of a male (over a female) determined biologically or culturally, that is, is there a gene of male domination, or, are

the different positions of genders in a society a result of different social developments?

Learning about man’s guilt is actually learning about his greatness. In order for man to be guilty, he has to be capable of sinning, and that capability presupposes man in his supernatural dimensions. The denial of guilt, of the Original Sin, as well as of any other, is based on the perception of man in his natural, that is, Darwinian, dimensions. Darwinian man is not guilty because he is not capable of sinning, he has no idea of sin, he is beyond good and evil.

A building, as noticed by a writer, is a complex drama where human desires and needs are entangled with man’s dream of beauty in an inseparable web. Otherwise, it is not a example of architecture, but an ugly structure, brewery, livestock farm, industrial plant.

The main existentialist feelings: anxiety, restlessness, fear, guilt—what do they have to do with Darwin and materialism?

This dualism, usually connected with Descartes in the European culture (“Descartian dualism”), does not spare anybody. We can find it, maybe unexpectedly, even with Samuel Beckett, in his very strict separation between body and spirit.

Darwinian man, as well as Marx’s society, is predictable and logical— this is a geometrical world after all. Only the soul—if it exists—disturbs that universal geometry and brings a different logic into that world. Let us remember Jesus, Greek tragedians, Islamic sufis, or in Europe—Nietzsche, Dostoyevsky, Ibsen and Strmndberg.

(Portrait): Indians believe that they can steal your soul by painting your

portrait.

Science is trying to explain or construct a process, while the theatre tends to create a character—two activities striving in different directions.

One theatre critic about Brecht and his work: “Berthold Brecht is a dramatist who becomes gradually and inevitably outdated. His so-called epic theatre is no longer exciting for anybody; there are other issues today. Brecht’s theses and intentions, Brecht’s proletarian feelings and exaltations are a dried up aesthetic potential.” My explanation: the proletariat addressed by Marx and Brecht does not exist anymore. There is a working class, but the social conditions and psychology of that class have changed greatly, so that they do not respond to the old calls and slogans.

Art has no evolution in the historical sense. Sketches for the painting Young Ladies from Avignon, which mark the beginning of modern painting (the painting dates from 1907), show a visible influence of African sculpture. The sketches were exhibited for the first time at a London exhibition in 1986.

Marx admired the ancient (i.e., slaveholders’) art and, surprisingly, did not notice a strange paradox: disharmony between his “base and superstructure.” Marx wondered how Greek poetry could, though the social conditions in which it had been created belong to distant past, give us aesthetic pleasure even nowadays. As far as I know, Marx did not find the answer to this question that essentially challenges his doctrine on the interdependence of the base and superstructure.

A French critic stated that Kafka’s work was so conditioned by regional facts and circumstances that, even only one hundred kilometres away from Prague, nobody would understand it. He was wrong. It turned out that Kafka was probably the most universal writer of the twentieth century.

“Slaveholders’ “art of Ancient Greece was an unparalleled model for the artists in the times that followed. For, a genuine piece of art, no matter how significant of a certain time and space it may be, remains generally human and universal, for all times and all spaces.

There is one predominant principle in Western culture. That is the principle of human dignity. The European culture owes this principle to Christianity. If somebody asked me what makes the Christian foundations of European civilisation recognisable, I would answer: the predominant principle of human dignity.

Polish philosopher Bogdan Suhodoiski also developed a theory of two histories. Besides political history, the history of things, there is another history, called by Suhodoiski “the history of man.” He explains that history as “history of ideals, history of religion and philosophy, history of science and art, history of community and morality, is the history of a man’s inner growth.” He also calls it “the human history of the world,” unlike “the history of fighting and wars, domination, heroic victories and monuments built for kings and great chiefs, etc.”

It is interesting that Indians include some forms of psychical life— mind, intellect and the feeling of Myself-—in the eight members of the lower nature of man (“pracrits”). The five remaining elements are: earth, water, fire, air and ether. Therefore, the idea that intellect belongs to the lower nature of man, to his biology and not to his human side, is very old and is found in a distant and completely different civilisation.

Here are two completely different positions. “The material world is real to the extent to which it contains ideas” (Plato) and “The thought cannot be separated from the thinking matter” (Marx).

“The greatest yogi is the one whose vision is always the same: when the pleasure of others is his own pleasure and when the suffering of others is his own suffering” (*Bhagavad-Gita*, VI, 32). My comment: We find the same morality starting from Indian Vedas to Kant’s categorical imperative.

(Morality and religion beyond history). Romans found with Druids and Gauls, whom they considered barbarian, a fully developed doctrine on reincarnation, that is, on immortality, and high moral standards. The Gauls gave a condemned prisoner five years of life so he could prepare himself for the future life through meditation.

It is believed that acupuncture is almost 5,000 years old. It is a mixture of science, philosophy and mysticism. In recent times, it has been almost entirely accepted in the West.

Man’s dual position in the world is a permanent theme. An old Chinese ideogram shows three elements: Earth—Man—Sky. Man is torn apart by the earthly and cosmic forces, of which he is a part.

Objective versus subjective: what flutters, the flag or the wind? Or, perhaps, is it just a fluttering in our spirit? Does the scent of a rose exist independently from the person who smells it? Does the Ode to Joy exist regardless of the ear listening to it? Either: There are two people listening to it; one of them does not hear it, since it does not echo in his soul. Does the music exist in this latter case and, if it does, what is it? Or: an exhibition of paintings. A visitor comes to the exhibition out of his own snobbish motives, he just strolls by the paintings disinterested (or falsely interested), while another is fascinated and cannot take his eyes off the paintings. Do these paintings exist for both of them in the same way?

Two attitudes toward nature: the Western one—mastering nature, and the Eastern one—fitting into nature. The first obviously originates from the

Bible. In the Book of Genesis it says: “Reproduce and multiply, settle on the earth and subdue it to yourselves! Master the fish in the sea and the birds in the air, and all living creatures that inhabit the earth.” The Buddhist *Metta Sutte* sends a completely opposite message: “Like a mother who protects her son against misfortunes with her own life, so your thoughts should be embracing all that lives.” Eastern painting does not know about natura morte (still life). It shows a flower or an animal as living, inseparable from the environment of which it makes a part. When a man from the West climbs up a mountain peak, he “conquers” it. He fights with the cruel mountain and defeats it, following the order from the Old Testament. A Japanese man or a Chinese man believes that the mountain we climb to the peak becomes our friend and so on.

The paintbrush cannot make two identical moves. In painting there is no repetition, every move is new.

In Western painting there is something that the West owes to Christianity that could be called “obsession by portrait.” The endeavour rose to the highest secret of the world—the human face. In Renaissance painting, the landscape (nature) is just the background on which man and his face dominate in their absolute greatness. In Eastern painting, in particular in that of the Far East, it is the other way around: on the landscape, here and there, there is a hint of a human figure, usually hardly discernible. That is not a portrait, but merely a sign that in nature there is man who lives there, not as its master or the culmination of God’s creation, but as an integral part.

“A guru is he who at every moment resides in the greatest depths of himself” (Ramana Maharashi). Generally, the West and India are two opposite poles or two different examples of human aspirations. While the Westerner has turned toward the external world, the Indian has turned toward the inner world and discovered an endless world in his own depths (in Himself). All it takes is to get an insight into the science of Yoga and

one will gain a bit of that unique experience.

The Jewish Kibbutz, a perfect community the socialist authors of the nineteenth century dreamt about, perfectly suits the Jewish spirit and it is no surprise that it was there that it came about. It is no coincidence. “The Kibbutz is the most original Jewish creation in the past hundred years,” says the Jewish writer Amos Oz.

Austria is an example of order, well-being and legal security. However, its most important drama writers, Wolfgang Bauer and Thomas Bernhard, are witnesses of another Austria. They bring in the focus of their interest the phenomenon of the so-called accidie—laziness of the heart, lethargy of the soul, emptiness and senselessness of human existence. The characters of their plays (*Magic Afternoon, Change, Gespenter* and others) are trying to fill this emptiness with sex, drugs and other nonsense, yet fully aware of all of that being absolutely useless and to no avail. Futility and aimlessness of living lead their characters to eruptions of brutal violence. Martin Esslin (the author of the epilogue to Bauer’s plays written between 1975 and 1986) wrote that the characteristics of the spiritual condition of the entire Western population found their clear literary expression with the Austrian writers (a phenomenon that first had occurred in Scandinavia by the end of the last century—Ibsen and others).

Cleaning and cleanness in Islam obviously do not belong to its religious, but rather its secular aspect of civilisation. Absolute hygiene prevails in utopia. “Civilisation is sterilisation”—one of the hypnopaedic formulae that make part of the “processing” of human individuals in the Brave New World. Culture does not have to be dirty, but it is not necessarily clean either. It is possible to imagine culture in the dirt, as was often the case (Middle Ages, “sacred dirt” of some monastic orders, dirty reservation in the *Brave New World* as an island of culture in contrast to the civilisation of the artificial world of Huxley’s utopia). It is similar with soberness. The attempts to impose prohibition in some modern countries were requirements

of civilisation. Cultures get drunk.

Culture deals with eternal topics. They are genuine: love, birth, marriage, motherhood, victim, death. There is a clear contrast between the principles of male and female. In culture, man is man and woman is woman. On the contrary, civilisation declares obliteration of the difference, which, from the point of view of culture, is the worst sin and in total contrast with the original image of the expulsion from Paradise.

One of the hypnopaedic formulae forced into the minds of Huxley's twins by endless repetition while they sleep is on collective living, against detachment (loneliness).

"I am convinced that one day we will create living robots, but not during my lifetime," said Isaac Asimov, scientist and writer. Are they going to construct life or its imitation? If it were life, which I do not believe at all, all books of religion, philosophy and ethics and all works of art should be burnt, as a pile of nonsense.

To the question on which philosophy one should choose, Alain Bosquet answered: "The inner peace full of passion."

Philosophy as "geometry of the spiritual." This slogan made in Branislav Petronijevic's *Principles of Metaphysics* tells the reader that the way to his system leads through mathematics, more precisely through geometry.

"The wish to change the world has become predominant over the wish to understand it" (Margaret Jursenar). Could we say: human culture is an aspiration to understand the world, civilisation is a tendency to change it? It was not a coincidence that it was Marx who drew the ultimate conclusion: "So far the philosophers have been interpreting the world, but it needs to be

changed.” With this sentence, Marxism defined its attitude towards culture and civilisation and made its choice, recognising itself as a consequent conclusion of civilisation.

As a matter of fact, Dostoyevsky novels are dramas. One of them is “a drama of the human mind.” The human mind strains to get to know the absolute, that is, the truth about existence, and is defeated.

After having read Kant’s *Critique of Pure Reason*, Dostoevsky transferred his antinomies to the moral-religious level, transforming the dispute that makes the very core of Kant’s *Critique* into a dramatic conflict between the heart and intellect. In his The Brothers Karamazov, Dostoyevsky ridicules the pretensions of intellect, which considers its knowledge as absolute. That is the substance of Ivan Karamazov’s nightmare, who does not and cannot believe in anything else but the mind, while the nature of the conflict is such that it cannot be resolved by means of the mind itself (without the participation of the heart).

For the murder of Fyodor Karamazov, the human court convicted Dimitri, while “God’s court” found Ivan Karamazov guilty. The reader knows that none of them is the murderer. This is about two kinds of justice.

In totalitarian systems love and intimate lyrics are undesirable (forbidden) themes. Why? The only possible explanation is that these feelings belong to man as an individual rather than as a member of a society. A man loves his woman only as an individual. Utopian societies do not know about such feelings and do not tolerate them.

Strictly looking, the artist has neither a predecessor nor a successor. If there is any learning, it is about technique, not about art. Where the craft stops, art begins, and there is no more learning. Having crossed that border, the artist continues on his own.

Philosophy in the works of Dostoyevsky is not science but religion. Duplicity and nightmares in Ivan Karamazov's personality are not due to psychological but moral problems; therefore, they are not about psychological, but rather ethical, that is, religious-moral issues.

There is another paradox about Kant's antinomies. The thesis: the world is finite, man is immortal (infinite); antithesis: the world is infinite—man is finite. As if the finiteness of the world were a condition for human infinity (immortality).

If we read an explanation or critic's review of a painting, we will notice a strange paradox: a complicated and highly intellectual explanation in contrast with the simple or even naïve character of the painting. That is why it is good to see the painting and interpret it by oneself, because highly sophisticated explanations are of little use. A painting cannot be told. The only way to understand a painting—if we are ever to understand it—is to see it.

Through a constant and prolonged tendency to reject the unnecessary, through our aspiration to reach the very essence, the line, the form that is necessary, without which the painting is not what it is, we came to the point where all that remained of a painting was the white canvas. This aspiration for the "pure painting" ends up with the denial of the work. At the end, the work disappeared, only aspiration remained. There was no event, only experience. There was no line, no colour, and no hand movement, just movement in the artist's soul. The painting ended up as an aspiration.

Culture knows nothing but questions. The number of questions increases until their sum becomes condensed into the great enigma of human life and history. At the same time, the number of answers decreases. More and more questions, fewer and fewer answers—that is the "progress" of human culture.

There is a parallel between metaphysics and mathematics. With regard to the method, metaphysics remains physics, and in it lies both their strength and their weakness. The motto of the first part of Branislav Petronijevic's *The Principles of Metaphysics* (published in Heidelberg in 1904) reads: "Exact mathematical notions are a key to the solution of the world's enigma." These meta physics can be theology as well—these two sciences are related—but they will never be able to give any final answers to the so called "ultimate questions."

Hobbes and Rousseau stand at two opposite poles regarding their views on human nature: man is evil by his nature (Hobbes) and man is good by his nature (Rousseau).

Hitler is obvious proof of how the instruments of civilisation: scientific achievements, discipline, planning, organisation and so on, can be efficiently used against all that is culture.

Orwell believes that Huxley's book *Brave New World* is a parody of H.G. Wells' utopia. It is an attack against the hedonist and rationalist vision that Wells developed in his works.

Orwell noticed a lack of artistic talents with the English, with the exception of literature, as well as disinclination to a systematic philosophy.

The opposite of architecture is texture— "dwelling machine."

Newton discovered that gravity is the main law (or force) ruling the material universe. Which is the main law that governs the moral universe? I believe that it is the law of freedom. Freedom is in the moral world what gravity is in the material one.

Is it possible to discuss scientific ethics without religion? The French Scientific Ethics Committee has recently launched a dramatic appeal to biological science to stop irresponsible experiments with the human embryo, because its research work “has come to a crossroads from where it might go astray and jeopardise the entire human genetic heritage, including the very future, of humankind.” Can science be subject to the judgment of ethics, whose scientific character it does not recognise? On the other hand, ethics based on scientific principles would not ban such experiments, and the circle is closed. A scientist without religion assumes inevitably the role of Mefisto.

The focus of Christian morality is on love, while the focus of Islamic morality is on doing good. The Gospel says: “Love others.” The Quran says: “Do good things for others.” The former is a feeling, the latter is an act. The Quran mentions doing good things as often as the Gospel speaks about love.

Both Christianity and Islam know and recognise the duality of the world. But, if Christianity is all extremely sharp cognition of the contradiction of the world, Islam is a teaching on its resolving.

What was the barbarian morality like as described in the poetry of non-civilised peoples? Homer’s characters, as well as those of pre-Islamic poetry, are kind to their friends and cruel to their enemies, generous in peace, ruthless in war, hospitable to a traveller, open-handed to the poor and orphans, obedient to their parents and the elderly, yet rebellious and untamable. These are characters we encounter in the poems and tales of the ancient non-civilised peoples all over the world.

Arabian pre-Islamic people, prone equally to sacrifice and the joys of life, as their pre-Islamic poetry shows, were predestined for Islam in that sense

as well.

The spiritual awakening of Latin America, obvious by the appearance of a series of great names in literature, should be a signal of this continent coming into the social and political scene. South America could represent a good example to examine the connection between spirit and power.

The relation between soul and body. A group of the Japanese suffering from cancer will try to conquer Mont Blanc. Jiro Itam, a Japanese doctor from Osaka, who intends to prove with this experiment that cancer can be defeated by the will to live and by setting new goals, leads the group. The same group climbed Tudji, the highest mountain peak in Japan, in 1985. The group, The Association to Cure Cancer with Life Goals, was founded in 1984 (Borba, Belgrade, January 5, 1987).

In his novel *The Name of the Rose*, Eco made an interesting point: Christ never smiled. In any testimony of him or any of the later countless artistic interpretations of his countenance, we do not see Christ smiling.

Nature is one large pharmacy.

One fact has been often noticed, but insufficiently examined and explained: in the Islamic culture there is a certain aestheticism of daily life based on sensuality. Through that sensuality the aesthetics acquire a truthfulness and a specific realism, different from Western. There is no doubt that this kind of sense of beauty has to do with the teachings of Islam, and in particular with the fact that sensuality is not rejected in Islam.

Nihilism is not deprived of spirituality. In Beckett’ s novel *The Unnamable*, there is neither world nor man anymore, just man’s soul, inexplicable and inexhaustible. Everything else is nothingness.

Arabia between the fifth and seventh century, with its severe living conditions and its desert, was predetermined for “the science of the skies and earth.” The study of the poetry of pre-Islamic “non-believers” can confirm this. What prevailed there was a spiritual climate very close to Islam, which would find its ideological reasons and fulfilment in Islam. The pre-Islamic poetry of the Bedouins clearly pictures the ethics of a healthy people. It describes the strength, virility, generosity, protection of the weak, solidarity, struggle, courage, respect for women, family morals, chivalry, honour and so on. Francesco Gabrielli, the author of many important books on Arabic literature, wrote about pre-Islamic Bedouin ethics as “having two faces: chivalrous and cruel.” As a rule, Bedouin poets were also warriors. In the Arabian Bedouin, nature had built a type of man who, for his physical and spiritual traits, was predestined for or very receptive of the new science. In Quranic teachings he could discover all the reasons and explanations for what he already was. Therefore, all that happened immediately upon the appearance of Islam, the unparalleled military, political and spiritual expansion, proves that Islam was accepted and carried on by an exceptionally healthy people and that the new teaching found its “image” in that already existing type of man. If we seek to recognise the man who emerges, now vaguely, now quite clearly, from the verses of the Arabian pre Islamic poetry, the man celebrated and put on a pedestal by that poetry, we will find out that it was always a type of man very similar to the one from the Quran. It is neither a thoughtful Hindu mystic, nor a skinny Christian ascetic, nor a cruel Roman soldier. It is a brave knight, “gentle to the righteous, ruthless to the tyrants” (Quran 48/29).

The famous painter Renato Gutuzo (died January 1987), known as a militant and engaged leftist intellectual and member of the Communist Party, re-embraced Christianity before he died. The press called his conversion shocking. Considering all we know about art and painting, the question is whether a religious conversion of an artist comes as a shock or if the famous painter simply managed to reach his home, after being lost.

Asceticism is Christian by its nature even when practiced by a Muslim. That is the case of the Divan written by the famous ascetic poet and devout Muslim, Abu-l-Atahi. In his poems, Christians recognise their kind of piety and their perception of man and his destiny on the earth.

Even in the spiritual segment of life there are many contradictions and contrasts. For instance: on the one hand there is folk wisdom, on the other — the arrogant and unintelligible scholasticism, that is—crudeness of a beginning and the decadency of a culture. The world of love, hate and revenge, the entire living reality of life, versus sophistication and elegance. Heroic greatness versus the anemic and pale compassion, a multitude of very real, alive, almost caricature characters from everyday life and pale, anemic faces with noble and regular features. The medley of sumptuous, somewhat disheveled forms, firmly embedded and fixed to the earth, in contrast to the classical forms, cold and inaccessible. Included are poems from market places and fairs, and court poems, having no connection with the real life, and so on.

If art were a reflection of socio-economic or historical circumstances, as it is advocated by Marxists, the question of how it is that Greek poetry is still equally exciting for us as it was for the populace of Ancient Athens, though social and living conditions have changed completely would remain without answer. Yes, the conditions have changed, yet man has remained the same; art belongs to man, not to history.

Whether an act (action) is instinctive or intelligent depends on whether the subject is at all aware of what he is doing. Direct action, taken without any interference of the prospective aim, is instinctive. The result of an instinctive action can be better than the result of a conscious action (and is often the case), but only the action preceded by the idea (or picture) of the aim is intelligent. Based on this criterion, can some actions taken by animals be characterised as intelligent? A number of sociologists, ornithologists and anthropologists assert that most animals do think. Donald

Griffin, a zoologist and lecturer at Rockefeller University in New York, collected a great deal of evidence in favour of this thesis and published it in his book *La Pensée Animale*. Christopher Beosch (an expert in primatology), who spent several years with a group of chimpanzees in the Ivory Coast, summed up his research with the conclusion that chimpanzees have the intelligence of a nine-year-old child. The animals he observed used selectively different sizes of rocks to break nuts of different size and hardness, and passed their knowledge on to the next generation.

Asin Palacios compiled a selection of writings of Abou Hamid Al Ghazali, one of the greatest Islamic theologians of the classic age, named “the Witness of Islam.” Some modern interpreters of Ghazali point at some kind of Christian spirituality—in my view, with good reason—in Ghazali’ s work (e.g., Gabrielli, *History of Arabic Literature*, p. 225.) When all that is new and specific, that is, its interest in this world, is removed from Islam, when its core, its foundation is reached, what is found there is nothing else but also “Isa’s (Jesus’s) faith” That is “the common word” mentioned in the Quran (3/64). Naturally, there is no congruence in dogmatic issues. It is only about the spirit of the teaching. Fanatics burned Ghazali’s book *Ihya* in a square in Toledo, because in their view it was not Islamic enough. In Gabrielli’s opinion, Ghazali’s works were spiritually nurturing for Muslims in the coming seven centuries. In my opinion, that nurturing turned the Muslim world away from the real, daily, social issues, including science. It turned the coming centuries into “the Middle Ages” of Islam.

We can think whatever we like of humankind, but we will be closer to the truth if we do not idealise it. Voltaire’s concepts on mankind are certainly more realistic than Rousseau’s. However, it is also true that it is a race that admires most what itself is not, but what it should be. I cannot have a bad opinion of creatures whose greatest idols were losers. The hero is from a poor family, brave and noble, his love is idealistic, he often fights hopelessly and dies in an unequal fight for a just cause—this is a simplified scheme of a thousand stories, poems and epics that were made and passed on through generations by people living at all meridians and in all times and

that thrilled and excited them most. This is one of the typical characteristics of humankind and that fact contains a partial answer to the question about the human being—who and what is that being that we call, with disdain or pride, man.

Chinese acupuncture was described by somebody as “a prick into the heart of Western man’s logics.”

Benedetto Croce wrote about the “universal cosmic” nature of aesthetic intuition.

What is the purpose of education: a completely developed human personality or a highly professional specialised industrial working animal?

(Chart of the Opposites): “Love for all that lives” had to find the opposite principle—class hatred.

The ancient Greek polis was a community characterised by a common cult rather than common territory. It was spiritually determined from its beginning.

The idea of law, as well as “the earthly kingdom” that should be regulated by law, is alien to Christianity. The attempt to regulate the earthly kingdom, from the point of view of Christianity, is not only a vain endeavour, but also one of the malignancies that should be eradicated.

Lactaritius (250—325), called the “Christian Cicero,” tried to interpret the stoic natural law by means of the Ten Commandments.

The Christian position on the State was most consistently exposed by St.

Augustine. According to him, “the worldly State” originated from sin, that is, from the human act, word and desire that are contrary to the “eternal laws.” The worldly State is a large association of sinners (magnum latrocinium). It was founded on fratricide: the idea that Romulus repeated Cain’s crime.

Chart of the opposites: “the oath of dirtiness” as opposed to “the sterilised civilisation” of *Brave New World*. The middle option is the Islamic ablution as spiritualised cleanness.

Law cannot be based exclusively on Christian doctrine, because law is too narrow for Christian love. Christ refused to be a legislator and judge.

Nature is not about what should be, but what is. “It is not that five plus three should be eight, but they are eight by themselves” (Luther).

Baumgarten defined science as “deriving the certain from the certain” (“*Scientia est certa deductio ex certis*”). “Cartesian philosophy fully developed the teaching of Francis Bacon (1561—1626) on the removal of all ‘idols,’ as deceits that prevent our reason from reaching the truth by means of causal science” (Lj. Tadic, *Philosophy of Law*, Zagreb 1983, p. 77).

Hobbes asserts that the laws are not there because they are just and reasonable, but because of the power of the authorities that impose them. This smells very much of Lenin’s later definition of “law as the will of the ruling class.” Hobbes requested that “the poison” of ancient philosophy be eliminated from high schools. It bothered him.

Pascal’s (Blaise Pascal, 1623—1662) request on bringing together force and justice, in order for what is strong to be just, and what is just to be strong.

As far as history (reality) is concerned, the result is paradoxical: “Since it was not possible for what was just to be strong, it happened that what was strong became just” (B.P., *Thoughts*). My comment: as justice was not able to acquire force, the force did not want to acquire justice. It simply proclaimed itself as justice.

While absolute mechanical action prevails in nature, this clear causality dissolves in the phenomenon of the living so that it seems that the organism carries the reason of its survival in itself and that it is its own cause and consequence at the same time. In life, there is no clear cause-consequence relation, which is present in inorganic nature; nor a clear order, since cause and consequence intermingle, overlap.

Hegel considers that the freedom of personality began developing with Christianity, because for him “the individual as such has infinite value” (*Encyclopedia of the Philosophical Sciences*). According to Hegel, the principal legal imperative reads: “Be a personality and respect others like personalities” (*An Outline of the Philosophy of Law*).

For Hegel, “punishment is a human right of the criminal” (Hegel, *An Outline of the Philosophy of Law*). For, punishment (as revenge) is a consequence of freedom; by the punishment, the punished criminal becomes man and affirms himself as man.

According to Kant, morality of the “categorical imperative” is autonomous, a priori morality. It is valid for itself, is not derived from any other postulate or experience. On the contrary, other moral attitudes are derived from it.

In regards to law, two things are clear: (1) law ceases to exist when reduced to mere force and (2) law ceases to exist when reduced to the idea of abstract justice. There is no law without the fact of force and the idea of justice, but these two extremes (poles) do not contain any law, all that

remains are its premises. The experience of the German legal theorist Radbruch, who advocated his legal positivism and relativism only until World War II, is interesting (and educative). Before any experiences with the Nazis, Radbruch wrote: “Those who are capable of enforcing law prove that they are competent to impose it”; Hans Kelsen, who shared his views and was the most famous advocate of the positivist theory, says: “It is nonsense to state that in despotism there is no legal order to deny it its legal character is nothing but naïveté of natural-law. . . . What is interpreted as autocracy is just a legal option (possibility) for an autocrat to make decisions by his own will. . . and to cancel or amend his norms, general and specific ones, at any time he likes” (H.K., *Allgemeine Staatslehre*, p. 335—336). After having experienced Nazi legislation and practice, Radbruch changed his mind radically and, in total contradiction to positivism, wrote the following lines: “There are principles that are stronger than any legal regulation, so that the legislation which contradicts them has no validity. These principles belong to natural law. Exacted compliance (coercion) may be founded on force, but propriety and validity certainly cannot” (Radbruch, *Philosophy of Law*).

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The ideal side of law, the idea of justice, resists definition. I suppose that Schreier had this in mind when he said that the definition of law is “metajuristic in the right meaning of the word.”

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Heidegger also talked about “man being thrown into reality,” that is, the fact that “being thrown” is man’s way of existing (Sein und Zeit, p. 88). Man is thrown “in-der Welt-sein”(into being in the world).

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How come that both—Darwin and Michelangelo (i.e., science and religion) — “are right,” though their statements on man’s origin are as divergent as they can be? This is possible because Darwin and Michelangelo speak of different things. Strictly looking, neither Darwin nor Michelangelo talks about man. Michelangelo talks about human spirit (he “paints” the human spirit), while Darwin speaks about the “bearer” of that spirit. We could say

that it is a story about two different aspects of a human being. Man is the third, the contradictory synthesis. That contradictory “creation” is beyond our comprehension. Only God could create something like that. All subsequent history is just a projection of the two aspects of human existence, two giant shadows projected through time like culture and civilisation: All culture is Michelangelian, while all civilisation is Darwinian. The contradiction continues without ending or hope in sight that it will ever be fully settled or resolved.

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Dualism is a necessary way of our perceiving the world. Existentialistic philosophy, though it teaches that “self-being and its world” (Heidegger) or “Myself and other-than-myself” (Jaspers) are indivisible, still talks about categories of duality, that is, of “the subjective being in the objective reality.” The categories are the same, only the perception of their mutual relationship is different. Is it possible to think about man beyond these categories at all?

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Somebody noticed that the whole of Heidegger’s ontology “threatens to turn into the mysticism of being.” As we know, something similar did eventually happen.

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The idea of a higher instance in law will reappear over and over again: either like the idea of natural law or a moral imperative that is above any law, or like the contrast between legality and legitimacy (what is legal is not necessarily legitimate) After World War II important efforts were made to renew natural law.

Some believe that it happened under the influence of Scheler’s and Hartman’s teachings on values, that is, under the influence of ethical teachings.

I personally believe that this change was primarily due to the horrible experiences Europe went through under Nazism and Stalinism. After all the crimes, committed in the name of the courts and laws, how could anyone state any longer that every factual authority (the authority that has power to

enact and enforce laws) was at the same time a legal authority? It was also perfectly “lawful” that Nazi and Soviet legal theorists finally got to an almost identical negation of the law (that is always a positivist denial). In the Nazi legal doctrine we encounter the slogan: “The law is what is of use for a nation,” which corresponds to Lenin’s maxim on law as “the policy that is useful for the victory of the working class.” As we know, both doctrines were put into practice as unprecedented autocracy of the authorities (ruling cliques) at the expense of both—the nation and the working class.

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Inhuman nature of all utopias—from Plato’s to Marx’s.

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The world of morality—that is, the “world-of-what-should-be,” unlike “the world of being.”

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I would mention here Maihofer’s teaching on “the nature of things,” whose first thesis is about the “non-legal source of law.” The positivists eliminated this second condition of law and reduced it to legislation, that is, to fact, to force, that is, to non-law. All pretentious reasoning -on law has not been able to annul this a priori idea of law and it always reappeared as the new-old idea.

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Sartre repeated Kant’s categorical imperative more than 100 years later. “We cannot choose the evil, we always choose the good, and only what is good for everybody can be good for me” (Sartre in his *L ‘existentialisme est un humanisme*). I.F. Bolnow, called this quoted thought of Sartre’s “the existentialist repetition of the categorical imperative.” Morality has no history. There is only “eternal recurrence.”

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Does the law rely upon the reason or the will? Every genuine theory of law includes, to a lesser or greater extent, reason as its essence. An opposite statement would be a shortcut to the negation of law, both in terms of theory

and practice, that is, to the elimination of the difference that exists between lawfulness and lawlessness and, in consequence, to the affirmation of violence in theory and practice.

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Is art just reproducing this “real world,” or is it creating yet another comparative world? This question expresses the essence of the split in the philosophy of art.

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For Marx, law is “modern mythology,” whose contents are: justice, freedom, equality, and so on that should cover up social reality, which is: lawlessness, injustice, inequality, lack of freedom. In his essay on the *Bourgeoisie and the Counter-Revolution*, Marx wrote: “Our ground is not legal ground, it is revolutionary.”

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The main issue in any philosophy of law is the issue of legal personality. Hegel expressed this in his famous formula: “Be a personality and respect others like personalities.” A legal subject possesses self-awareness and free will, which are pre-requisites for the status of a legal subject. According to Hegel, the idea of absolute value of the individual is “the basis of the law of subject introduced by Christianity.”

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(Punishment and “Defence sociale”): Following the theory of “Defence sociale,” Swedish criminal law cancelled the very concept of punishment. It was replaced by the term “brottspafoljd,” which means “the consequence of the committed act.” This may be wrong, yet it is fully consistent.

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Not science or religion, but science and religion—that is Islam.

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In his *Duino Elegies*, Rilke speaks directly to the angels.

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The law cannot be destroyed. Socialist countries are trying to, but to no avail. They tolerate it but keep pushing it to the margin.

An analysis of medieval folk culture will lead us to an interesting understanding on the mixing and intertwining of Christian religious ideas and the rather worldly aspirations of the masses. This is well illustrated by the idea of the sanctity that prevailed throughout the Christian medieval world. Aron Gurevic, who studied specific phenomena of the Middle Ages, wrote: “The cult of the saints in the Middle Ages developed to such an extent that it assumed features of pagan idolatry and, though contrary to the concepts of the Church, was accepted by it.... The relationship between the people and the saints was clear. For their prayers and gifts, parishioners expected to receive immediately the full reward in return, in the form of a miracle. The saint who could not make miracles did not enjoy popularity and respect, and vice-versa, if the parishioners did not fulfil their obligations, the saint turned into a merciless avenger. Local saints were present in every town, village or province and were active among the people, so that their mutual relationships were very close, much closer than the relationships with the distant and inaccessible God” (A.G., in his book *Problems of Folk Culture in the Middle Ages*). My comment: popularity of the saints among the people is due more to their belief that saints have some secret powers to help and protect them, than to the respect for the sublime life of the saints.

John Roberts (the author of a television program on European civilisation) proves that in the heart of European civilisation there are two visions that had a decisive influence upon its course and development. The first one is the idea that man has the freedom to choose, to govern his life and his destiny. The other vision is the idea of history—perceiving things in time. The former is based on the “syndrome of bad conscience”—the feeling of imperfection that brings about the need for perfection and the permanent aspiration to change things. The concept of the value of man as an individual, as a personality, which is clearly Christian, is connected to this idea. The latter is based on the idea of “the chosen people” and its painful

journey through the desert towards the “Promised Land.” This is a picture of a people moving in order to change their condition, moving in a direction, toward freedom, toward a purposeful life in which man stops being a slave and becomes the master of his life and his destiny. “The Promised Land” is the first utopia. The Promised Land is Civitas Solis—The Kingdom of the Sun (Campanella). Every utopia is of Jewish origin. And the Promised Land lies in its background, as its original image and original idea. That is why Western civilisation is a Jewish-Christian civilisation.

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The trial stone of a society is its attitude to the adversaries (opponents), to the sick, the needy and the elderly. In a utopia, where there is no humanism, these categories of people are condemned to extinction. Maybe not explicitly, yet implicitly. They do not exist there.

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Ten white canvases exposed by Clam as pieces of art can only mean extreme proof, brought to absurdity, that art is still just an aspiration rather than the very work. Unless this is the meaning of the ten canvasses, they either mean nothing or represent a great fraud intended for snobs.

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In Christian morality, Nietszche sees “defamation of the world.” “Have you understood me?—Dionysus against the Crucified” (Nietzsche, *Ecce Homo*).

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In the German language, the adjective gemein means simple, common and general. It is not a mere coincidence.

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Trends in modern art (e.g., informal, conceptualism, abstraction, expressionism, surrealism, “new image,” “new geometry,” etc.) are not about the essence of the art. They are about the way the artist tries, while creating his work, to address some philosophical issues, primarily those of the meaning of the language of art and of his own belief. The artist who belongs to a specific trend— for some do not—believes that his personal

efforts are subject to a broader, universal context iii which the essential dilemmas of the time get reflected. That is why the ideas, rather than the very art, are reflected in a trend.

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It is wrong to say that religion does not change the world. It changes man and, therefore, changes the world, sometimes very radically. The world inhabited by people who respect the Ten Commandments, or at least know about them, is essentially different from the world where there is no such concept. Changing the man—that is the revolution brought about by religion.

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Somebody defined architectural work as “useful sculpture” (sculpture that has its function).

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The difference between mechanism and organism is visible, besides others, in the different relations between the form and the matter. In case of a mechanism, the form is imposed by force (externally) on the matter to which it is alien. In an organism, the form and the matter condition one another and make a whole. Or: unlike the mechanism, where certain alienation of the form and matter is visible, the organism manifests certain mutual penetration of the form and matter, internal submission, natural unity.

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It has been proven that the so-called magnetic lines, or magnetic storms caused by the activity of the sun, guide migratory birds. It sometimes happens that they begin their migration earlier, because they “believe” that the fall has come. How and why?

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Somebody called Jesus “the most challenging personality in human history.” He certainly is.

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“We can deny it, but monsters and demons are creatures close to us, that we can love or hate, fear or accept as our guardians. We are their parents and their children. Since the beginning of the world until now, we could not do without them”—Jovica Acm in his introduction to the topic *Monsters and Devils*.

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Poetic personification of the world: “Bewildered Lime Tree” in a poem by Ana Akhmatova (*Poet’s Death*).

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Marx spoke about two empires: the empire of necessity and the empire of freedom. The latter was supposed to be based on material abundance. What an illusion! Such vision of the empire of freedom is given as a function of the production and enjoying the results of production.

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New parts of a town, with their uniform buildings and monotony, represent the so-called “urbanism of mere necessity.” Urban areas of a society are a picture of its principal values and characteristics. The soul of a society, or its absence, is reflected in the urbanism and architecture of a society, as in a faithful minor.

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Every artistic work is autobiographical in a way—it is a story of oneself. When the Swedish director Ingmar Bergman directed the movie *Fanny and Alexander* and, later on, Shakespeare’s *Hamlet*, critics and spectators recognised the story of Bergman’s childhood in the former, and of his youth in the latter. He even had engaged a young anonymous actor, who looked very much like him, to play the role of Hamlet.

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Even Marx noticed this specific characteristic of English development. From his “class oriented” point of view, he saw England settling in the “middle class” in the future. In one of his writings he concluded that England “is the most civil of all civil countries, where the civil aristocracy and bourgeois proletariat are formed.” These are essentially the same

opposites and the same ways of reconciliation, seen and expressed in the category of “classes.”

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Art is the name for disharmony between man and the world, in a double sense: (1) it is man’s expression of anxiety, a protest against the world which is not made to his measure, and (2) it is the artist’s attempt to create a parallel world in accordance with his dream. Art is that new and different world, the poet’s dream that came true.

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H. Miller says somewhere that he is firmly convinced that art will disappear one day, while the artist will remain. The work will disappear, but the feeling will remain.

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Why does the law, in spite of the efforts made by all governments to destroy or at least to subdue it, still survive? Why does the bare “will of the ruling class” never prevail? This is not about law, but about man. The feeling of what is just and unjust is a component part of what we call human nature, and that feeling is as genuine as religion or artistic aspiration. Only with the destruction of man can law be destroyed. Utopia, as a metaphor of non-law, therefore, is impossible.

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Plato speaks about causal relationship between music and the destiny of the State: “The principles of music cannot be touched without shaking the highest laws of the State. The lawlessness settles in silently and penetrates secretly the character and the capability, getting stronger and spreading over to citizens’ lives, and from there it takes hold of the law and constitution with such impudicity, oh Socrates, that at the end it overturns all private and public life,” (*The State*, IV, 3—4). Several centuries later, Boetie stated, “disharmonious music gives birth to the worst distortions of views.” Shakespeare (through Lorenzo’s words) stated, “one who does not feel the harmony of gentle tones was born to betray, cheat and steal.”

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Karl Popper was right saying that in the final analysis there are only two forms of the State: the one where it is possible to dismiss the government by vote and the other where it is not. This is what the principle criterion of democracy is all about. It makes no sense to argue about words or names. If the authorities are so constituted that their dismissal is both theoretically and practically impossible, it is a dictatorship and tyranny. Even if it was not so in the beginning, it will become so in time. The possibility of dismissal is more important than the ruling party, the right, the left, workers, capitalists, and so on, which often occupy us too much. Every government that can be replaced is very motivated to act to the satisfaction of its people. And vice versa: even the best government, if it cannot be dismissed, will be spoiled, because it is not motivated to remain good.

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The phenomenon of the closeness between art and religion becomes almost obvious in the case of the recently deceased Italian painter Renato Gutuzo. The exhibition of his works that took place in 1987 under the title “Feeling of Spirituality” was seen by some people as a scandal (betrayal), because the painter was known as an active communist, that is, an assumed atheist; however, all 49 exhibited paintings, made between 1938 and 1985 (almost 40 years) pictured biblical themes. Gutuzo the man could be consciously an atheist, but Gutuzo the artist could not. Some critics, offended by this “hypocrisy” of the painter, requested that the real value of his works be re-examined; Renato Gutuzo is celebrated as one of the greatest Italian painters of the century. Further proof that critics know all about art, except for its essence.

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How is the balance of girl and boy babies maintained in humankind? The answer: by a genetic code. So, everything is very simple and clear: there is the code; nobody asks where or how the code was created.

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Most of the teachings, ideologies, theories and religions failed, because they wanted the world to be something else, something that it is not. That wish might have been—and often was—sublime and noble, yet it was in vain,

and its preachers were destined to defeat. This can be witnessed throughout history.

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Milan Kundera about the Jews: “The only small nation that survived the barbarism and destructive course of history.”

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In his *The Wisdom of the Heart*, which talked about the drama of Christ’s life, H. Miller, came to a conclusion that “the hierarchical sequence of events runs in a direction that is contrary to the course of history, counterclockwise” (p. 178).

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Balzac spoke all his life about a strange experience from his childhood when, as he believed until his death, he had been visited by an angel at the College de Vendôme. For Balzac, this event was his experience of the other world, on which he, as a mature man, wrote in his book *Serafita*. Henry Miller said of that book that he accepted it unconditionally as “a mystical work of the highest order” (H.M., *Heart Wisdom*, p. 177). The same goes, undoubtedly, with his autobiographical study Louis Lambert, where the famous French writer is described as a devout believer of esoteric doctrine.

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“Everything strives for the harmony from which it originated,” says a wise Buddhist saying. Everything is moving in the direction of overall entropy—growing chaos, says science. Religion and science perceive the world in absolutely different ways.

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For the poet, every big city in the world “smells up to the sky.”

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The “educated” church and its Jesuits reached, in some aspects, the opposite poles, which is a negation of Christianity. Reading Loyola’s *Jesuit Principles*, written more than five centuries ago, we discover sentences that represent a kind of anti-Gospel. The most famous is certainly the one

stating that the end justifies the means (for Jesus it would be exactly the opposite). Furthermore: “In order to always stick to the truth, we should consider as black what seems- white to us, if it is judged so by the church authorities.” Or: “In order for the company to be properly governed, it seems very useful for the father General to possess the full control over the company.” Stalinism and the Inquisition applied similar logic and practice in the name of completely different principles. It is characteristic that both insisted on admission of guilt, which makes sense in case of the Inquisition but not in the case of the purge inspectors, where one would rather expect to see the principle of objective responsibility. Nikolai Salmanovich Rubashov, a character from the novel Eclipse at Noon by Arthur Koestler, clearly explains this “contradictory similarity.” In one place, Rubashov says: “For us, the question of subjective intention does not matter. One who made the mistake, must pay for it. That is our law. History teaches us that it is sometimes better served by lies than by truth. We have been compared with the inquisition of saints, because we were, like the inquisitors, constantly aware of the burden of our responsibility for the super-individual future.”

The philosophy that underlies the so-called new or “pure architecture,” defined by Le Corbusier, was materialistic. The famous Athens Charter (1943) says, for instance, that “searching for the measure of man means determining man’s needs. They are few; they are same for all people, because all people were made by the same from the same mold.” What logically followed was the definition that the home is a “dwelling machine,” which means: “bathroom, sunshine, warm water, cold water, desired temperature, canned food, hygiene, standard house, standard furniture.” For the sake of his vision of a healthy town with sunshine, recreation, green plants and broad roads, Le Corbusier advocated the demolishing of the old core of Paris, that had been constructed on different, often opposite principles. However, after a period of enthusiasm that did not take long, the first challenging voices were heard in the 60s and 70s, coming not only from the inhabitants of the “new town,” but also from city planners and architects. Sarsde, a suburb of Paris with 80,000 inhabitants, built according to this recipe, became a synonym of all the negative aspects

of the new “radiant town”: now it became a “dormitory,” a “silo for people,” “termite hill,” “concentration camp’ ‘—terms that express discontent with the life in these geometrical and standardised settlements.

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The discrepancy between the Old and the New Testament, that is, between the Jewish and Christian spirit, is reflected almost literally in the opposition that exists between principles of the Old Testament and the New Testament. Christian recognition of the Old Testament was and had to be just verbal. From the point of view of the spirit, the Old Testament was completely alien to the individualist spirit of Christianity. The figu e, the character, as a confirmation of the individualist principle of the world, was bound to finally defeat the iconoclast principle of early Christianity. Origene and Clement of Alexandria, as well as many others, were its advocates and they kept on struggling for their principle for long, against ever stronger supporters of icons and pictures, in a struggle that had been lost from the very beginning. As history shows, this struggle was not only limited to bitter polemics. It turned into a real war and physical extermination of the opponents. All the highly praised religious painting and sculpture of the most glorious centuries of Christianity were in grave violation of the first Biblical prohibition (“Do not make a figure of yourself, that would look like anything in the sky, on the earth or in the waters beneath the earth.”) As far as Islam is concerned, it is appropriate to consider that the ban remains in force, as it was repeated in the Quran, but only with the purpose of rejecting idolatry. I believe that beyond that function, this prohibition has no sense or meaning.

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Alexander Rotchenko exhibited his work *Last Painting* in 1921. It was “black on black,” a disappearance, a denial of picture, that supposedly was to mark “the end of painting.”

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The victory of the principle of the icon in the Christian world (with some exceptions that only prove the rule) obviously had some deeper reasons. It would be right to say that the victory was inevitable, that is, that it derived

from the very nature of Christianity. Nothing so clearly shows the different spirits of the Old and the New Testament like this inevitable breakthrough made by the figure and face into the culture of the Christian world. It was an indisputable triumph of the figurative principle, in spite of the unambiguous proscription imposed by the Old Testament. One must ask himself: was individualist Christianity able to observe it, being what it really is?

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Critics and their reviews can be interesting, I myself read them with pleasure sometimes, but I think that we have some misconceptions about their function. Critical reviews have no influence upon the course and development of literature (or art in general). Creation always precedes criticism. I do not believe that a single writer ever changed anything in his style due to critics' views. Critiques do have an impact upon the writer's reputation and sale of his books, that is, upon his material status, but not his creative work. Naturally, provided that he was a real writer.

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It is little (or insufficiently) known that the cult of Satan is very developed in the civilised world. In 1956, the most important Satanist organisation located in the United States was established by the movie actor Anton LaVey (he played the role of devil in the movie *Rosemary's Baby*.) In San Francisco there is the Church of Satan. LaVey is the author of the so-called Satanic Bible, whose main message reads: "Blessed are the strong, because they shall rule the earth" (a paraphrase and antithesis of the sentence from the Bible: "Blessed are the poor in spirit, for theirs is the Kingdom of Heaven"). In their rituals that stir up animal instincts, they recite Baudelaire, take part in orgies and celebrate Satan as the master of "eternal evil."

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The contemporary English painter Francis Bacon, a representative of the "renewed expressionism," on painting: "It is something mysterious, it is an occurrence... Look at Rembrandt, his self-portraits. What could be said about the style they are painted in? Nothing, almost nothing. You look at

them, and that's it." Furthermore: "I never liked modern expressionism, as a matter of fact I like Egyptian art the most. That is the greatest art in the history of humankind" (Vjesnik, Zagreb, December 5, 1987). Nietzsche found "unreachable models" in ancient Greece. Bacon, as we can see, traced the climax of art back to a more distant past, to the very beginning of history or even to the verge of prehistory.

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Rationalised Chaos—another name for the alienated world of civilisation (author: Filip David, Yugoslav writer).

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What are tragedy and pathos doing in the Darwinian-Euclidean world? Who are the big losers and why do we admire losers, if this is the only and the last life we have? What is the origin of our admiration for fallen heroes that has been following us since the pre historical epics of the Iliad and Gilgamesh? Even the low budget Western movies—do they not take advantage of our innate sympathy for the victim (i.e., loser), and against material interests? Sympathy for the victim does not reside in the mind, but only in the soul, that is, in the principle that does not belong to "this world." I say sympathy, not understanding, because it is not and it cannot be understanding. There is no way to understand, or to explain in rational terms, the sacrifice made by a hero for a just or right cause. All our reasoning and wisdom could not explain nor justify a single case of sacrifice made by a hero for the sake of justice and truth. Something that is so close and understandable to the soul of every man cannot be explained by any science or philosophy. Between the act that is justified and the justification of it, there is no interpolation or mediation of reasoning, no weighing of reasons for and against and, we could even say, no time. That is just an immediate reaction of the soul to the good and just, to something it identifies itself with. In the world that atheists call the only one, the tragic and tragedy are not possible. In such a world there are only incidents and accidents.

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De Chirico's classical period painting is also called "pittura metafisica."

Marx wrote (most likely when he was young): “Since the root of man is man himself.” How can this idealist sentence be put in accordance with the theory of reflection and full dependence of spiritual facts of life on material facts? The only possible answer is that Marx is not in agreement with himself, or that the “mature” Marx discredited the young one and renounced him.

“They want to get out of themselves and not to be men” (Montaigne). Who? Well, both. Christians would turn men into angels; materialists state that we are animals and that we will remain animals. What about man? Man is superior not only to animals, but to angels as well (Quran, 2/34).

Remaining faithful to its “theory of reflection” and applying it to the problems of logic, the so-called materialist philosophy defines the notion as “a semantic reflection of essential (necessary) properties of material things.” So, for instance, the notion “houses” is a reflection of all essential (common) properties of all houses. For the spirit (according to the philosophy that supports this theory) must always come after the material reality, it must be in a passive, dependent relation to it. However, this theory became stuck at the first step. We have notions on different psychological phenomena and feelings that are not material objects, such as joy, anger, shame. We also have very clear ideas on various abstract concepts (point, fraction, square, unreal numbers) or some fictitious concepts (fairy, witch, Paradise). These “objects” are neither material nor psychological. They could not be “reflected.” How do we get notions of them?

Poet Miodrag Paviovic wrote a book titled *The Poetic Nature of the Ritual of Sacrifice*, in which he tries to get an insight into the very essence of the sacrificial offering. In his opinion, by understanding the ritual we get closer to understanding the symbolic forms of human existence and works of art. NOLIT named the book as the best book published in 1987.

“We proved through genetics that all men are different. The environment, though they have an identical genetic code, shapes even identical twins, real twins, differently. Therefore, they are also different beings” (Jean Dausset, French Nobel Prize winner, in his interview with Start, February 6, 1988). My comment: obviously, God likes diversity.

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By definition, socialism is characterised by “technological optimism,” that is, the belief that technique and technology will make people happy.

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(Purge and punishment): “Purge” is the attitude toward a thing, punishment toward a man. In order to be exposed to a purge, man first has to cease being man and to become a thing or animal. In that sense, Darwinism was a precondition for Stalinism. A purge could be developed deliberately and systematically only in a world where there is no God, therefore no man either.

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There are phenomena that cannot be rationally grasped or fully understood. The game is one of them. It obviously has some cosmological component or presentiment. The philosopher of game, the German Eugene Fink, noticed, “the human game is just an instant of the game of the cosmos.” Fink further elaborates on this thought by stating, “the game is not an anthropological phenomenon, as it is usually thought of, but much more than that—the way in which infinity exists.”

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The anarchists elaborated the doctrine on crime as conditional on the social situation to the furthest conclusions. Petar Krapotkin stated that in a socialist society there would be no criminals of any kind, since crime is due exclusively to private property—based relationships and an authoritative government. Based on this doctrine, Bakunjin and Krapotkin requested that all prisons be closed down. Krapotkin especially advocated the view on the inefficiency of prison punishment. In his article “Prison and Its Effects upon Prisoners,” Krapotkin advocated the thesis that “who has been once in prison, will certainly come back as repeater, but on much more serious

charges.” We might share his view on the inefficiency of prison punishment, but no better solution has been found yet.

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The greatest Greek tragedy writers lived in the fifth century B.C. Aeschylus, 525—456, Sophocles 485-406 and Euripides 485—406. This incites us to think about the relationship between history and art. Unlike science, art does not evolve.

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Some American corporations now (in 1988) employ only 10—12 percent “ordinary” workers. The rest are computer experts, specialised experts, scientists, researchers, designers, and so on.

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The Arab scientist Al Birouni taught, five centuries before Copernicus, that the Earth revolved around its axis and around the sun. He was neither proclaimed heretic because of his statements, nor was his teaching considered contrary to religion. That was not due to a more liberal attitude of the society. Copernicus’s heliocentric system was in collision with the Christian feeling of the world. It was not about the Earth and its position, but about man and his position in the universe. Copernicus placed man, together with the Earth, at some peripheral circle. Neither the Earth nor man represented the centre of the universe any longer. This could considerably upset Christianity, but not Islam, which was not encumbered with any lofty idea of man. However, a teaching that was ready to identify man with God (“man-God”) must have seen Copernicus’s theory as unforgivable heresy and attack against one of its favourable concepts. This explains the different reactions toward and the different destinies of Copernicus and Al Birouni.

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Art is knowledge of the particular, the philosophy and science of the general.

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Ralph Waldo Emerson wrote in his diary, on July 30, 1835: “You assert. . . that Jesus was a perfect man. I bow before him with true respect.... But, if

you told me that he fulfiled all the conditions of human existence, that he developed all the human possibilities to the maximum, I would withdraw my consent. I do not see joy in him, I do not find love for the natural sciences in him, I do not see any inclination towards art in him, nothing that would remind me of Socrates, La Place or Shakespeare. A perfect man should remind us of these great people." My comment: this is a minor misunderstanding. Jesus was supposed to be a victim, a martyr, the greatest symbol of that sort. And that he was.

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Wolves live in herds because it makes them stronger. But if one wolf gets hurt or starts limping, the others will devour him without hesitation. This is obvious proof that the herd is based on interest and instincts. It has nothing to do with solidarity, comradeship or mutual help. Nature does not know of such things.

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Exaggerated Christian idealism leads to hypocrisy. As people cannot meet its extremely elevated requirements, they begin to pretend. So, instead of a real sacrifice, we have its imitation. This is a simple fact of life, something that derives inevitably from the unchangeable relation among human forces: body, mind and soul. Yet the Christian requirement, though it has not been fully met, helped the world and man to become better. Without the experience of Christianity, mankind would be less human and it is hard even to imagine how much poorer, spiritually and morally, it would be in all respects.

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A famous psychiatrist, who examined the relation between art and psychiatry, or more precisely, the creations of insane artists, noticed that Van Gogh, the painter of unbalanced mind, painted the lightest -landscapes. What is the explanation for this and similar phenomena related to artistic creation? This is one of the answers: "There is only one art. It does not ask if it is created by a mature man or a child, if it derives from the spirit of a man of white, red or black race. It does not mind whether the artist comes from the Paris boulevard, Nubian Desert or Eskimo ice, nor whether it is

made by a mentally sound or insane artist.. . the strength of the artistic genius is such a force in the human spirit, that it cannot be broken even by mental insanity" (Marko Peic, a psychiatrist who studied the work of insane artists).

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Art reached its climax at the boyhood of humankind—in Ancient Greece, maybe just because it is the boyhood home of humankind.

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Regarding the ritual character of art, I found many facts and good points in the books *Poetics of the Ritual of Sacrifice*, *Talking of Nothing* and *Talking and the Ritual Act*, written by the poet Miodrag Pavlovic. From one of his interviews: "Studying human nature seems more difficult than studying the star, mists in the depths of the cosmos. . . . A work of art supplemented the ritual, but it also replaced the ritual in the early periods or substituted for the sacrifice offered in the ritual."

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(Man and machine): There is some inexplicable internal contrast between man and machine. The development of machines (the introduction of a new machine, engine, electricity, air traffic) has always been followed by the arbitrary reactions of people. The latest phenomenon, called cyberphobia, proves that the reactions were not only due to the fear of losing a job. A study conducted in the United States in 1987, based on a survey of the behaviour of 462 managers and computer experts, showed that a relatively high percentage of people using computers manifest signs of "computer related nervousness," while a number of them suffered from a new disease called cyberphobia (symptoms: in the presence of a computer, they panic, feel terrorised, breathe with difficulty, tremble, lose control and smash the machines). We should also mention here "the Orwellian paranoia," unreasonable fear of high technology.

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If we were to judge by Plutarch's heroes (if his stories had been true), man has regressed through history. Nowadays, there are no individuals of such human and moral significance (greatness) like the characters from

Plutarch's Biographies (25 centuries ago). It may be true that 90 percent of scientists, of all who have ever lived, have lived in our time, but ten-tenths of all really great men lived in the times that preceded ours. The ratio seems to be reversed here. History is the progression of society and civilisation, yet it is the regression of man and culture (Compare: Quran, 56/13—14).

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It is in our soul that respect for man is written down. But Emerson was right saying that it was not respect for man, but for the related soul. "It is the soul that respects itself," says Emerson. If we look at man, who he is and what he is like, we can only agree with Emerson.

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The culture of pre-Columbian America encompasses a period of 3,000 years (from 1500 B.C. until the Spanish invasion in 1521). All the art of that culture is marked by religion.

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Art, just as life, resists defining. It seems that art that is defined would not be art anymore. All great artists are aware of that. The following statement is attributed to Picasso: "If I knew what art was, I would not tell anyone. I would keep it for myself."

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Edward Kotsback wrote somewhere that Christianity and Marxism represent the "bi-polarity of human destiny," convinced that neither of them is able to reach the whole truth by itself and that by mutual permeation they open new social and political prospects (see the article "Deaf Power" by Zeljko Kruselj, Danas, July 12, 1988).

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We were all born with the same moral feeling, whether we came to life in a royal palace or in a log cabin. It was discovered, for instance, that children of the convicts from Botany Bay, the former English penal colony in Australia, had equally sound moral feelings as other children. Subsequent life, education and circumstances do their part, so that the same could not be said for adults; however, the initial moral capital we all get at the birth is

the same.

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“Society is conspiring everywhere against the human nature of each of its members” (R.W. Emerson in his essay *Self-Confidence*). According to Emerson, only the individual possesses the ability of moral improvement, while “society never makes progress.”

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Life cannot be reduced to only one principle, therefore even the wisest and the farthest reaching teachings on life always seem somewhat contradictory. The author of *Society and Solitude*, R.W. Emerson, says that strict consistency “haunts limited minds, and is highly valued only by trifling statesmen, philosophers and priests.” For, after all, it is about the conflict of names, titles and definitions, while life is something more complex than them.

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We should forgive, because that is the only way to break the chain of evil. We should not forgive, we should punish evil, fight evil with evil, otherwise it will spill over the world. Which of the two statements is true? Where is the solution? What should we do? The only right answer is: punish and forgive. All those who have lived long enough and observed people and the world with eyes wide open and without prejudices, accept these two, at the first sight contradictory, truths. If life was founded on a single principle, then there would be only one answer and one choice: either punishment or forgiveness. This example mirrors the mutual relationships among Moses, Jesus and Muhammad, or among the Old Testament, the Gospel and the Quran. The first one is in favour of punishment, the second of forgiveness, while the third is in favour of both.

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In Hinduism, divorce is prohibited—another, quite logical overlap with Christianity.

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